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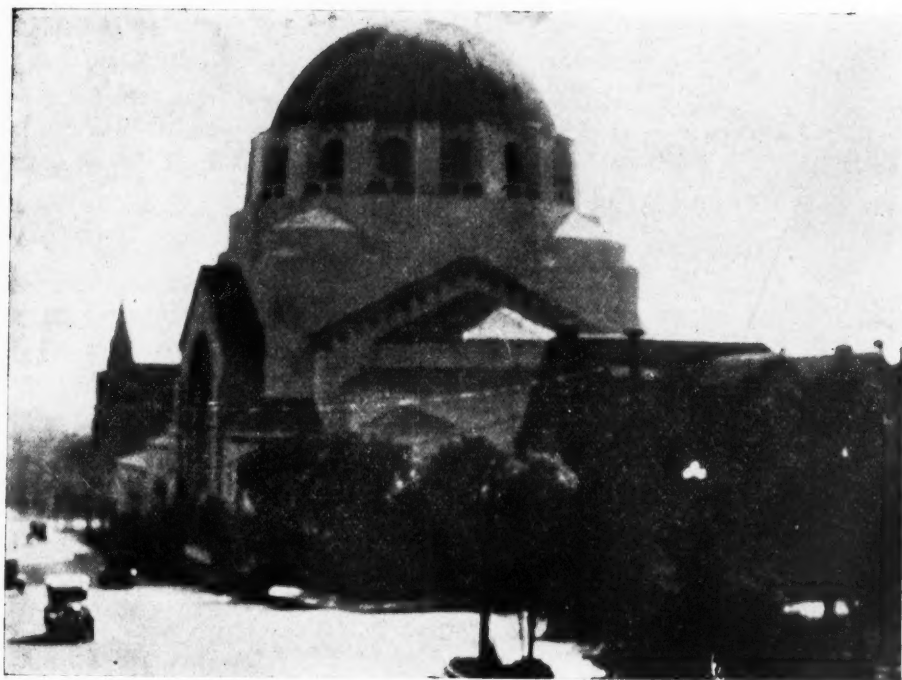
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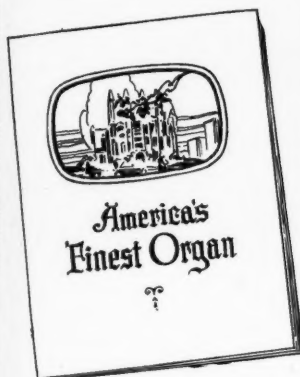
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c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.

a.m.—organ accompaniment, unaccompanied

e.d.m.v.—easy, difficult, moderately, very.

GEORGE B. NEVIN: "INTO THE WOODS MY MASTER WENT," 4p. trio s.s.a. This number has been reviewed in these pages; its trio version is effective and worth using. (Ditson 1926, 10c)

CHARLES BENNETT: "O SING UNTO THE LORD," 12p. s.t.b.c.m.d. A rather pretentious anthem, good texture, musically, not commonplace, nor simple in treatment; something worth working over; there is a bigness of spirit



that is inviting. Get a copy for your own inspection; we like it. Excerpt 1356. (Ditson 1926, 15c)

W. BERWALD: "GOD OF LOVE MY SHEPHERD IS," 5p. s. qc. me. A tuneful anthem, beginning as shown in 1357,



which indexes the character of the whole work, effective for evening service. (Ditson 1926, 12c)

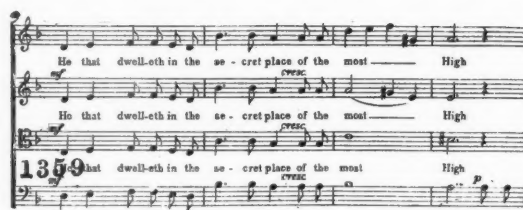
W. BERWALD: "TILL HE COME," 5p. eq.u.e. Rather stately, serene, calling for careful intonation; 1358 shows



the style; good enough for the best services, but aiming at the musicianly rather than the musical. (Ditson 1926, 12c)

GEORGE A. BURDETT: "BENEDICTUS ES DOMINE," 7p. eq. me. A musicianly setting, contrapuntal enough to interest the choir and worth doing unaccompanied. (Ditson 1926, 12c)

J. LAMONT GALBRAITH: "HE THAT DWELLETH," 8p. a.eq. md. The 91st Psalm will never wear out; excerpt 1359 shows the beginning of another worthy setting;



strong unisons here and there, counterpoint for the choir, vigorous harmony passages, life and variety; examine a copy. (Ditson 1926, 12c)

GUILMANT (A. H. RYDER): "THEE OUR SAVIOUR WE ADORE," 4p. eq.u. e. We do not quite recognize the source from which this is taken, but it is smooth, reposeful, musicianly and musical, has a good climax in a correctly mild way, and is worth adding to every repertoire. (Ditson 1926, 12c)

SAMUEL RICHARDS GAINES: "THE LORD'S PRAYER," 12p.e.u. 8-part writing. This is not for ordinary choirs, nor for ordinary churches; it is an unusually fine big thing for concert programs and for special church musicales. Musically and musicianly it is everything even the best of us could want, yet it is not difficult so far as writing goes but only because of the style required, the finish and beauty of tone that must match the quality of the work. Even if you cannot use it often in your church by all means add it to your repertoire for the sake of the benefit it will be to your rehearsal. (Fischer 1925, 15c)

Secular

W. BERWALD: "IN SPRING," 6p. women's 2-part chorus, tuneful, simple, sprightly. (Ditson 1926, 12c)

ELIAS BLUM: "ON THE SUNSET TRAIL," a "scene for solo voices and chorus of men," 55p. orchestral parts rentable, piano accompaniment. Text begins: "As I was riding one day all alone—Jog along boss, jog along—Here came a girl on a pie-eyed roan—And I ain't in a hurry nohow." So it isn't a funeral song nor intended for the Harvard Glee Club. With or without scenery. Looks mighty interesting, tuneful, rhythmic, easy, practical, and above all entertaining. Any fairly good glee club could handle it creditably. (Ditson 1926)

F. C. BORNSCHEIN: "SEA GYPSY," 6p. 4-part men's chorus, sprightly, in harmonic style with an interesting piano accompaniment, worthy of a wide acceptance. (Ditson 1926, 12c)

F. C. BORNSCHEIN: "KNIGHT OF BETHLEHEM," secular part-song, 4p. eq. u.d. A musical bit in harmonic style, as suited to a liberal church service as to the concert program; worthy of your use. (Fischer 1926, 12c)

LEO DELIBES: "O THOU CRUEL SEA," 3-part women's chorus, 9p. md. The piano supplies an essential element; rhythmic and melodic. (Ditson 1925, 15c)

JOHN FOULDS: SCOTTISH Keltic SONGS for mixed chorus. "Cro' Chaillean," "John Hiellandman," "Oime," "Quindry Bav," "West Highland Boat Song", each published separately and calling for a director in sympathy with things Scotch. For your Scotch program inspect this series. (Paxton 1925)

HARVEY B. GAUL: "SONG OF FELLOWSHIP," 4-part men's chorus, 10p. md. A rousing song for a fine glee club, written by a man who knows how to handle men's voices. Wants a good crowd to do it well. Get it. (Ditson 1926, 15c)

GRETCHANINOFF: "SLUMBER SONG," 3-part chorus or trio for women's voices, 3p. me. A beautiful lullaby of practical values. (Ditson 1926, 8c)

WM. LESTER: "WHERE DO ALL THE DAISIES GO," 2-part chorus for women's voices, 5p. me. A graceful enough bit of music, but the text seems to say it is for children. (Ditson 1926, 12c)

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Dr. T. Tertius Noble, Organist and Choir-master of St. Thomas' Church, Fifth Avenue at 53rd Street, New York, wrote of the

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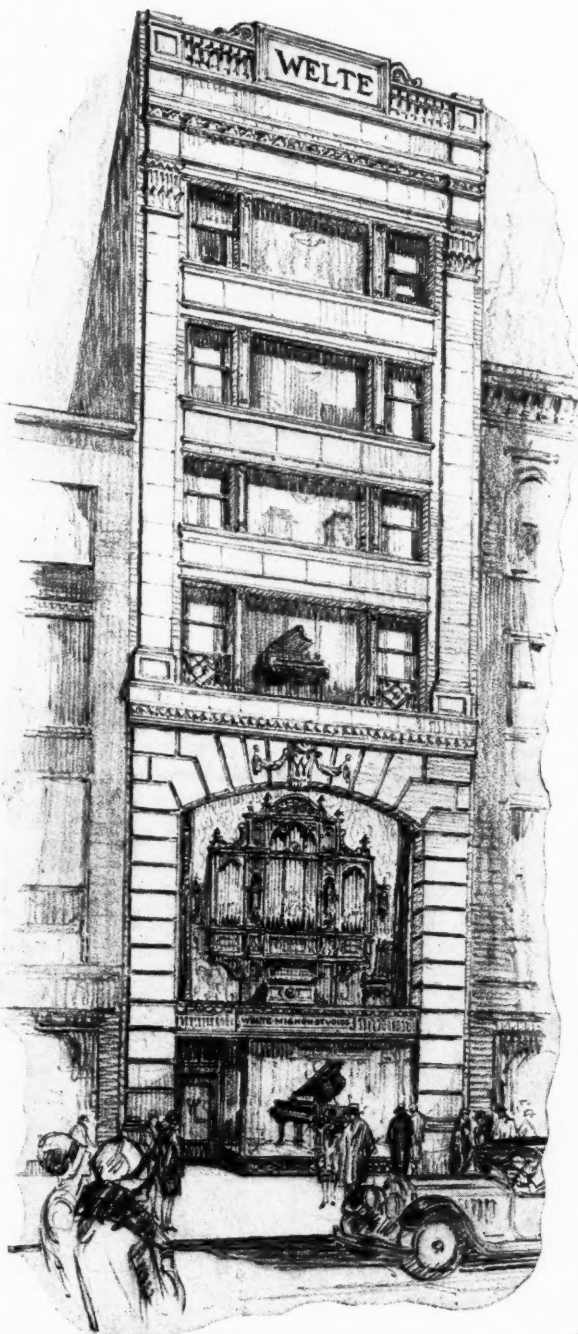
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NEGRO SPIRITUAL (FISHER): "EVERY TIME I FEEL THE SPIRIT," mixed chorus, 9p. me. Of good flavor, good workmanship, sober enough for a church service too. (Ditson 1926, 15c)

A. LOUIS SCARMOLIN: "ROYAL PLAYMATE," an operetta for children, 36p. orchestral parts rentable, piano accompaniment. Singing and speaking, with only a very little part-writing or harmony. Sprightly, rhythmic, tuneful; make a memorandum of it for the day when it will be just what your junior choir wants. (Ditson 1926)

R. M. STULTS: "SPRING CAROL," 3-part chorus for women's voices, 6p. me. Tuneful, rhythmic, a fine thing for practical music making. Get it for your choir's sake. (Ditson 1926, 12c)

HERBERT J. TILY: "PEACEMAKER," 4p. men's chorus. u.e. Trumpet Taps called for at one place. It opens with close harmony on "Aw," merely vocal tone, no words in the introductory page. Written in short score it is the equal of an 8-page work; vigorous, asks for top B-flats, and all sorts of things by way of interpretation. Get a copy for inspection. (Ditson 1926, 10c)

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c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.

a.u.—organ accompanied, unaccompanied.

e.d.m.v.—easy, difficult, moderate, very.

Anthems

F. L. Calver: "God Be in My Head," 4p. eq. md. (Schmidt 10c)

T. F. Candlyn: "Beloved Let us Love One Another," 8p. eq. b. md. (Schmidt 12c)

C. Cappelen: "A Prayer," arr. N. L. Norden, 5p. e. a. me. (Gray 12c)

P. Fehrmann: "Easter Song," 8p. ladies' chorus, u. md. (Gray 12c)

C. Forsyth: "Jerusalem's Wall," 5p. eq. b. me. (Gray 12c)

J. L. Galbraith: "They That Wait on the Lord," 8p. qe. t. me. (Schmidt 12c)

C. Harris: "All Thy Works Praise Thee O Lord," 8p. eq. a. me. (Schmidt 12c)

H. P. Hopkins: "Easter Hymn," 7p. qe. a.t. e. (Presser 12c)

A. Kopolyoff: "Alleluia Christ Is Risen," arr. H. Gaul, 6p. eq. e. Looks very good. (Ditson 12c)

H. A. Mackinnon: "For Ah the Master is So Fair," 10p. e. f.obligato. md. (Gray 15c)

Do.: "Sheep and Lambs," 6p. eq. u. me. (Gray 12c)

F. McCollin: "Resurrection," 10p. e. u. 6-part. (Ditson 15c)

T. T. Noble: "Into the Woods my Master Went," 5p. eq. u. md. (Schmidt 12c)

S. Young: "The Son of God Goes Forth to War," 10p. e. me. (Gray 15c)

Songs, etc.

V. Demarest: "Hymn of the Last Supper," 5p. h.l.m. me. (Ditson 40c)

A. W. Dortch: "Come Holy Ghost," 6p. duet st. e. (Gray 50c)

T. Dubois: "My God," (from "Last Words") med. voice. e. (Ditson 50c)

A. Vaneuf: "Gethsemane," 2p. h.m. e. (Ditson 40c)

Secular Songs

H. A. Mackinnon: "O Lark Sweet Lark," 4p. h. me. (Gray 50c)

Do.: "To An Old Tune," 3p. t. e. (Gray 50c)

Organ Music

G. A. Burdett: Retrocessional on Coronation, 5p. md. (Schmidt 50c)

E. Dagnino: Childhood, 7p. d. (Fischer 60c)

Do.: Festival Prelude, 6p. me. (Fischer 60c)

Do.: Morning in the Forest, 8p. md. (Fischer 60c)

M. de Jong: Praeludium en Fuga, 19p. d. (Seyffardt's)

Various

E. Douglas: "The Office of the Holy Eucharist," Mass in Am. 40p. e. e. English text. (B.M.C. 60c)

"English Hymnal," edited by J. L. Bennett, 51p. "Organ and Choir Book of Varied Accompaniments and Descants," giving about two dozen tunes from the English Hymnal. (Oxford University Press \$1.75)

"Guide Book for American Students," the study of music in Germany, 70p., published by the University Department of the North German Lloyd, "the first of a series of booklets, an attempt to reestablish international musical relations." An attractive, informative, beautifully printed booklet.

"Thousand and One Nights in Opera," by F. H. Martens, 487p. "tells the plots and places the music of some 1550 operas and ballets, old and new." To be reviewed later. (Appleton \$3.50)

Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE

From Germany I have received an interesting PASSAGLIA AND FUGUE, Op. 27, by A. Busch; it is difficult and would not interest the average audience but if you are playing a Guild recital it might be different.

More interesting and useful are the SILHOUTTEN Op. 31, and the THREE EXPRESSIONSTRUCKE, Op. 32, by Paul Krause; they are of moderate difficulty and make little demands on the organ; of use for service music.

One of the most charming pieces I have seen for some time is the CHELSIE FAYRE by R. Goss Custard (Schott). Mr. Goss Custard publishes all too little organ music if this is the type of work he can do. I have played it a number of times and it always gets a big hand. It is not at all difficult and goes on almost any sort of organ. A jolly little recital number that should prove useful to theater organists.

From the Oxford University Press comes a fine POSTLUDE ON THE OLD 100 by Ernest B. Farrar, only four pages but extremely effective on a big organ.

Novello gives PROCESSIONAL by Basil Harwood that I find very long drawn out and uninteresting, and a fine ALLEGRO by H. Greenhill—a new name in organ music, but this piece makes us want to see more from the same pen. It is an excellent postlude or recital piece, fairly easy and effective on a small organ.

Paxton has a splendid work, PEDAL PLAYING, by Dr. Tom Haigh, in which is bound up twenty years of teaching experience; the result is one of the finest things of its kind that I know of, and any student that goes through this book in the right way need have no fear as to his or her pedal technic. Part one consists of all kinds of exercises for the feet and part two consists of 38 pages containing 95 excerpts from standard organ works of all schools, with complete pedal indications. I recommend it most heartily to all.

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—S. Chotzinoff in N. Y. World

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MASON, ALFRED T.	Dawn	.50
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RACHMANINOFF, SERGEI.	Prelude, in C minor. Op. 23, No. 5. (Trans. by Gordon Balch Nevin)	.50
Splendid music in a practical arrangement.		
RIMSKY-KORSAKOFF, NIKOLAS.	Romance in A-flat. (Trans. by H. Clough-Leighter)	.35
Made entirely from one melodic phrase, surrounded by changing harmonies and exquisite counter-melodies.		
SCHUBERT, FRANZ.	Ave Maria (Arr. by Edwin H. Lemare)	.40
Schubert's heavenly melody seems to have acquired new beauties brought out by the registration.		
TCHAIKOVSKY, P. I.	Humoresque (Trans. by H. Clough-Leighter)	.60
Light staccato quality prevades most of this piquant piece. The registration is sparkling and varied.		

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One of the original partners and founders of the firm of Hillgreen, Lane & Company of Alliance, Ohio, master organ builders, the subject of our second article on Organ Builders of America.

The AMERICAN ORGANIST

Vol. 10

APRIL 1927

No. 4

Editorial Reflections

A Little Cake



PASSING the bread and butter stage because bread and butter are no longer enough, my friend Mr. Carl F. Mueller, who has astonished me for years with the quality of his programs and the persistence of his church in backing him, proclaims that an organist, a church organist, may expect even a little cake now and then. How? Earn it. Simple, isn't it? We never thought of that.

Does anybody remember our sub-caption on page 261 of the September 1926 issue? Mr. Carl F. Mueller Applauded in the Midst of a Sunday Morning Service, it said. I do not believe the Milwaukee citizens—those who still attend church—are demented nor even fermented. Applauding in the midst of a church service may be excusable; read the article, and excuse or condemn as you see fit.

Then read Mr. Mueller's life-history herewith presented at my command, and learn how to add a little cake to our bread and butter diet.

The importance of the chorus choir, the volunteer chorus preferred, has been overlooked. A quartet of solo voices, however

wonderful they may be individually, however perfect in ensemble, is only a cheap substitute for church music. A volunteer chorus, managed on a bonus plan if the trustees can be persuaded that money thus spent is not spent at all but invested on five hundred percent interest, will give the organist not only something real and genuine in the way of musical pleasures, but will also give his bank account something it never before received.

Mr. Mueller champions the cause of the regular Sunday services as opposed to the effort often wasted on special monthly musicales. We need to thunder against these musicales until we have knocked them entirely out of church practise and brought our wandering attentions back to the basic business of the humdrum Sundayism. To knock the humdrum out of it is our chief business. How would a theater fare if once a month it had a special program? The public would infer, rightly, that the rest of the time there was but little effort being spent to make programs attractive. I never thought of this until reading Mr. Mueller's article.

Do we like Mr. Mueller's ideas? It doesn't matter. We are trying to discover how to get salaries raised. His ideas did that for him. If your salary isn't satisfactory, and if you have no ideas of your own that have worked, why don't you take a whack at his which have? It's reasonable.

Give Your 48 Sundays a Thought

Special Musicales are Delightful But They Develop Only Pride and Publicity
It's the Way You Handle the Daily Grind that Counts Most
The Quartet Choir Must Disappear Completely

By CARL F. MUELLER



HERE IS NO secret formula or mystic manner whereby an organist may increase his salary. The only method known to me can be summed up into just one word, and that will prove equally effective in other fields of endeavor; it is just simply **Work**, and more **WORK** and yet more **WORK**. To the doubting Thomases let me say, by way of concrete example, that a strict devotion to this little word has brought me salary increases of more than 100% during a period of ten years; and I know that my case is by no means out of the ordinary. I am equally confident that the same thing can be duplicated in any other locality or church.

Some one has rightly said that no one is indispensable. And yet—there is such a thing as making one's self and work of such vital importance to an institution that everyone recognizes the value as well as the necessity of the same. Then not only the congregation but the larger community as well accepts your leadership, looks to you for standards—and the inevitable result is the fulfillment of Scriptures that “the rest shall be added unto you”.

Now the question logically arises, How may an organist prove himself of value to a church? Of utmost importance, it seems to me, should be his devotion to the cause. An organist may be said to be lacking in that devotion when on Sunday morning he scans the congregation and in his heart thinks: “What fools these mortals be!” Any good salesman will tell you that before you can hope to sell others, you have to become “sold” yourself. Anyone who is not absolutely cer-

tain of the position, power, and importance of the church in our world to-day, but looks to the church only as a medium for supplying him a job, is already doomed to failure. Church music was, is, and must always be the hand-maiden of religion, it cannot stand on musical merit alone.

It may not be amiss to say just a word in this connection regarding a matter that is all too often assumed. I refer to what is most essential, namely character. Wouldn't it be well to make this our constant prayer, “Lord, help me to be what people think I am”? We do look so pious and act so piously in the organ loft, sing such devout songs and play such heavenly tunes on Sundays, and then the rest of the week well, this was not intended to be a sermon.

To my mind, second of importance is activity, or better stated, a program. Wondering on Saturday afternoon what to play or what to have sung on Sunday will certainly not produce a fine, coordinated service. I have frequently read and heard it stated that ministers as a class were only luke-warm towards the church music in general, fearing that too much emphasis in that direction would tend to weaken their prestige. If that were true—and I doubt it very much because my own experience has been just the opposite—it would be a very sad state of affairs to say the least. On the contrary, I am willing to go on record as stating that practically every minister rejoices in attractive church music and more than one has told me that the better the music the better he can preach. I am wondering whether there are not many church organists who are passing up a great opportunity of mutual benefit by not having frequent conference with

their minister? He is only an ordinary mortal, same as you and I, and will welcome any suggestion you may offer, and in return you may find him a genuine source of inspiration. For eight years I had the pleasure as well as the privilege of being associated with one of the finest Christian gentlemen in any pulpit. Himself a great thinker, scholar and orator, he never failed to give public utterance to the value and power of the music of the church. His kindly advice and ever-wise counsel were of inestimable value in laying the policies for the music of the church; he was a constant stimulus for greater and nobler efforts.

How many churches are there in any community where a definite policy for the music is being carried out? No one can say their name is legion. How many churches with a definite music program have made a genuine impress on their respective communities? Excepting our larger music centers where there may be several, we seldom find more than one church in any one locality that stands out head and shoulders above any others in a musical way. If we were to take the time to investigate this one outstanding church, we would find in each instance, I am quite sure, a personality powerful in leadership and dedicating himself to better church music, as the direct cause. Local conditions are pretty much the same everywhere.

As I view the situation, it is not at all a matter of money, but purely and simply one of leadership. In fact I venture the statement (and I write largely from personal experience) that there is not a church in the land that will not pay its minister of music a salary commensurate to his value to the institution. And after all, isn't that just an every-day business proposition? Show me a bank or any other business institution that will pay someone \$200 a month for doing a \$75 piece of work! On the other hand, let the \$75 man prove his worth and the shrewd business man will not be slow to recognize in a substantial way his value to himself and his organization. Let's not forget that every church has at least some business men in its membership—and some are shrewd!

That much for generalities. The successful organist must constantly vary his service programs. Nothing could be more uninteresting from the standpoint of the church-goer, than to know before arriving at church just what the musical menu will be. To that end, the element of novelty and surprise should be occasionally introduced, but of course always in a churchly and dignified manner. Everything for the service, including the hymns, should receive careful preparation. Nothing makes a worse impression on the congregation, or is more out of place at a church service, than half-prepared music. To quote a prominent contemporary church musician: "We adhere largely to a double-standard in our churches to-day. One standard for the pulpit and a quite different one for the choir-loft". I make it a practise of spending at least half of each day at my church. This gives me ample time to prepare the programs for the monthly organ recitals, as well as the Sunday music. I never take refuge behind such an attitude as for instance, "Well, folks, what shall we sing to-night?" I prepare for every one of the rehearsals of my two choirs and always know what we are going to sing and how.

Incidentally, it is my humble opinion that the future of music in our American churches lies neither in the solo quartet nor the paid chorus, but in the volunteer church choir. We have no difficulty in maintaining an adult mixed choir of fifty and a girls' choir of forty voices. The former does more than half of its singing unaccompanied. How is it done? First of all, by being fair and square and honest with every one and expecting only from others what I do myself. Then by singing only the best music in the best possible manner. There is no satisfaction greater than a piece of work well done. Furthermore, everybody likes to belong to an organization in which membership means something. My choirs are never come-and-go propositions. A person either belongs or does not belong. This is quite generally understood and hence we are known as an up-and-coming proposition. Irregularities of any kind are not in our repertoire and we try to be in every

way a self-respecting musical organization, differing only from the secular choruses in that we have a church back-ground.

A sure way of holding the interest of a choir is by magnifying its work and

be stimulated if a church establishes a reputation for fine music at all its regular services. Special services should then receive as much attention and consideration as local conditions seem to warrant.



THIS INVESTMENT IS USELESS—

unless it is played. In the new Westminster Cathedral in London this 4-75-4154 Willis Organ is used for recitals as well as for the services, as noted in connection with the Frontispiece for March. Our photo is an example of the camera work of Mr. Gilbert Benham; every stop-knob in the original photo is easily readable under the magnifying glass. If we work one hour a day, we get an hour's pay; if we work eight, we get that much more. Mr. Maeller is an advocate of getting more pay by earning it, and earning it by working more hours and using more thought and less tradition. It's reasonable. There is much discussion of the gigantic waste of equipment represented by a church if its building is, as in the good old days, used but one day out of seven.

making each member feel that his is a genuine contribution. Give them plenty to do, but don't let choir work become burdensome. In my own church, we try to avoid many special services, which of course always involve special rehearsals. We emphasize the Sunday morning service and always try to do some fine music. It has been my observation that in a great many places the regular Sunday work seems to be secondary and the real effort is concentrated on a monthly or bi-monthly musicale. This in my estimation is all wrong and will certainly not have the best reaction on choir, congregation, or community. Church attendance, choral interest, and the organist's status will all

So much has been said and written regarding organ recitals that I can add only from my own experience. When my annual series of monthly organ recitals began ten years ago the older and more established organists all tried to discourage me by saying that maybe such things would attract in some cities but most certainly not in Milwaukee. This did not prove to be a fact; I maintain that with persistency any good organist can create a demand for organ recitals. However, not by playing the old academic type of program in an unrhythmic, uncolorful and pedantic sort of a way. Because of the church environment and church atmosphere an organ recital will likely be



DOESN'T THIS INVITE USE?

The new Kilgen Organ in St. Vincent's Church, Los Angeles, is a constant appeal to be heard and played. An organist with such an instrument has a golden opportunity to make himself valuable to his church and his community; the organ and choir of any church are an asset in the organist's hands, but they must be used for public good or no profit will come to the organist. The mere possession of an organ like this represents an annual expenditure, in interest on equipment, of from \$3,000 to \$5,000; the church service cannot be perverted for the organ's or organist's benefit, but there are six other days in each week when both can be heard with profit to the whole community and especial profit to the church itself.

the oldest and most formal affair in the world. It is largely up to the organist to overcome this obstacle by injecting the

humanizing element into his recitals. I always give a brief and simple verbal explanation of each selection before playing it and I have been often told that this feature was fully as enjoyable as the music itself. Then, too, I always have the assistance of a vocal artist, believing that no matter how well an instrument may be played it becomes tiresome if there is nothing to break the monotony. A casual observance will show that most of our great concert artists (not organists!) are evidently of like opinion.

In conclusion let me say that even the most pessimistic church organist must admit that a new day has arrived in church music circles. While there have always been some churches everywhere that have stressed the value of good church music and have consequently prospered, the movement for more and better church music is now quite universal. Witness the great number of fine and expensive organs that are being installed every year, and the effort being made everywhere to raise the standard of church music. The rest it seems to me is up to the individual organist. Let him show by his every act and deed that he is in full sympathy with everything the church is striving to accomplish. Let him give whole-heartedly and enthusiastically of his time and talent, and always remember that nothing is too good for the church services and thus all things working together for good shall in due time bring him his just reward.

Hillgreen, Lane & Company

How a Professional Musician and a Builder of Organs Became Good Friends
And Established an Intimate Organ Building Partnership
That is Ministering to a Small but Growing
And Discriminating Clientele

By T. SCOTT BUHRMAN



BUILDING an enduring business of any kind is considerable of a task in these days. In the organ world we have, fortunately, no trust, no monopoly on quality, and few vicious trade practices. The first complete and detailed account of any one organ factory in America appeared in these pages almost two years ago and appropriately dealt with the builder who had lavished the greatest attention upon the organ players, who in turn lavished such attention upon him that he was quick to take advantage of the opportunities presented, and, coupling kindly but keen professional criticism with his own great native ability, he soon produced an organ that was a work of art.

This second detailed history deals with less spectacular workers—two modest men who wanted only to enjoy their work; they did not even interest themselves in striving to attain such places in the world as the achievements of their hands and hearts and brains entitled them to. Hillgreen, Lane & Co. until recent years were content with a prosperity that crowded their factory to the limit and gave them never an idle day throughout their long working years. But the march of progress refuses to allow good workmanship to be shut up in a lone corner, and today the Company is a ready bidder for any contract anywhere in America. The most critical field of the residence organ attests their artistic achievements.

Two men in chief are the makers of Hillgreen, Lane & Co. They are Mr. Alfred Hillgreen, now deceased, and Mr. Charles Alva Lane. The former was the

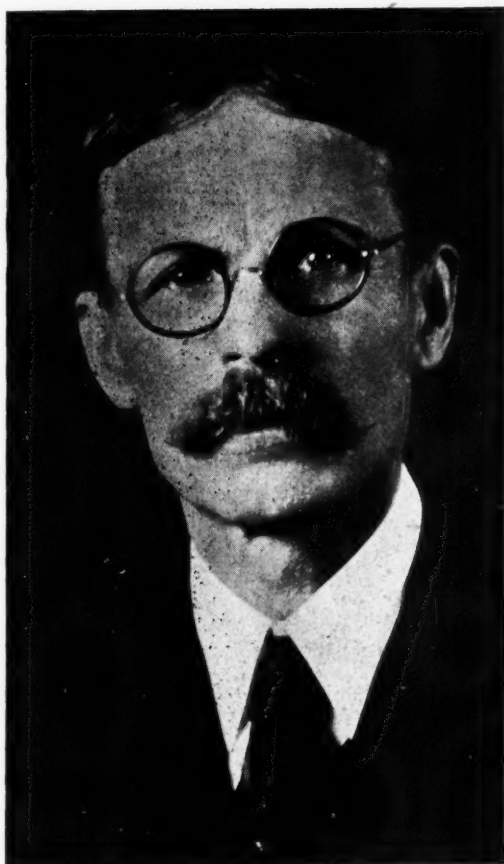
factory man, the latter was and is the business man and supervisor of the sales and office work. Mr. Lane travels much, both independently and in the interests of his firm. He sells organs when he has to, but if his sense of duty did not get the better of his personal inclinations a purchasing committee would probably find him digressing into discussions on the abstract subjects of psychology or other branches of philosophy.

Of the history or personality of the Hillgreens it will be impossible to record very liberally, but we are a little more fortunate with regard to Mr. Lane of whose career and personality we have more data.

MR. ALFRED HILLGREEN

THE LATE MR. ALFRED HILLGREEN was born June 6th, 1859, in Jonkoping, Sweden, and came to America in 1881, becoming a naturalized citizen in 1895. Mr. Hillgreen was above all else a builder of organs, and nothing else mattered, not even a college education, though he was an omnivorous reader and an entertaining talker both in public and as a conversationalist. His first work in America was with the Hillstrom Reed Organ Company, whence he went five years later to the Lancashire-Marshall Organ Co.'s factory in Moline, Ill., and thence to the Salem Church Organ Co., Salem, Ohio.

In 1898 he became one of the partners in the establishment of the present firm, and a quarter of a century later, death terminated his work on October 3, 1923. He was a devout Churchman, and served on the council of St. Paul's Lutheran Church in his home city for a great many years. He was an indefatigable worker,



THE LATE MR. ALFRED HILLGREEN

holding himself responsible for every waking moment of his life.

I want to include a story told by one of Mr. Hillgreen's associates of the period, which illustrates some of the traits of his character—his persistence and courage.

"At an early stage of the firm's history, a contract was assigned involving a coupler system of new and intricate character for which there was no precedent. Mr. W. L. Mayer of Pittsburgh, whose services to the art have never been adequately recognized by the craft, was then employed by the Carnegie Fund to appraise the claims of churches applying for appropriations. With some misgivings as to the competency of so young a concern to construct a mechanical system that to some of the oldest firms had proved impossible, the award was nevertheless made.

"As the delivery date approached, with much of the work completed, a certain anxiety became manifest throughout the

factory as to this complex coupler system and the extended octave treatment.

"At this juncture Mr. Hillgreen one morning appeared in the factory in a mood of unusual buoyancy, and announced that work would begin at once on the Pneumatic Coupler device. He had quietly worked out a system of construction which he believed presented a solution of the problem. The work was completed and shipment of the organ made within the period specified in the contract.

"Mr. Hillgreen was supervising the installation and when the work was nearing completion a most distressing condition presented itself; for, with the application of the sub-and super-couplers, "running" developed to an excruciating degree. Work continued long after midnight but brought no solution. Exhausted with work and worry, Mr. Hillgreen sought rest in sleep. In a restless half-dozze, as if by inspiration, the solution came to him. He had failed to flood the borings of the coupler-board, and wind was inter-penetrating the channels.

"Convinced that his vision was authentic he arose and persuaded a shop-keeper who lived near to provide, even at that untimely hour, the material that was needed to correct the trouble. Without arousing his assistant, Mr. Hillgreen removed the wilderness of wind-conveying tubes that had been employed in the coupler device and flooded the borings with air-proof material. With the reinsertion of these borings, the desired results were realized. Mr. Mayer was called and a thorough testing of the new coupler system resulted in unqualified endorsement and hearty congratulations. Many further orders for Carnegie Organs came to the firm as the result of this installation. For twenty-two years this coupler device gave excellent service; now the firm has supplanted it with an electric action throughout the instrument."

Of Mr. Hillgreen it was written that the "dominating characteristics of his life were his fervent response to the promptings of the true, the good, the beautiful.....Life was to him an earnest thing demanding repayment for its privileges in noble aspiration and effort..... Personal consideration made but slight

appeal. What emoluments his craft yielded were generously shared with the needy. His religious faith, his moral ideals, and his artistic instincts controlled every act of his life."

MR. ROBERT HILLGREEN

THE PRESENT mechanical head of Hillgreen, Lane & Co. is the son of one of the original partners; he was born March 9th, 1893, in Salem, Ohio. After completing his high school course in Alliance he attended the Tennessee Military Institute for one year, and then began his apprenticeship in organ building under his father's direction in 1913 in the Hillgreen, Lane & Co. plant in Alliance. The summer vacations of his school-boy days had been spent in the factory, so he began active work in 1913 with considerable knowledge of organ construction.

He spent several years systematically learning all phases of organ-building in all departments of the factory, beginning at a work-bench and terminating in the voicing room. After this apprenticeship



MR. ROBERT HILLGREEN



BEHIND THE SCENES

Looking straight through the Hillgreen-Lane Organ in Calvary Methodist Church, New York City, one of the newest and finest art products of the firm; the organ was designed by Mr. Gustav F. Dohring, Eastern Representative. Mr. A. Russ Patterson, organist.

Mr. Hillgreen was sent on the road to install organs, and, except for the time he was serving in the army during the War, he kept at the job of installations until 1922 when he became Assistant Manager under his father's direction, and upon the death of his father he became General Manager. His War work was with the Air Service, having enlisted in 1918 at Waco, Texas. The elder Mr. Hillgreen never acquired skill in playing the organ, his only interest being in building and voicing it, but the son evidenced a taste for music as an art, and made his first public appearance at the age of six in piano duets with his sister. By the time he was ten years old his interest in interpreting music had virtually given place to the deeper interest of building an instrument as a vehicle, and at that age he became errand boy at the factory after school hours. In temperament, ideals, aspirations and serious endeavor he is a worthy successor to his father.



FIRST CONGREGATIONAL, OMAHA, NEB.

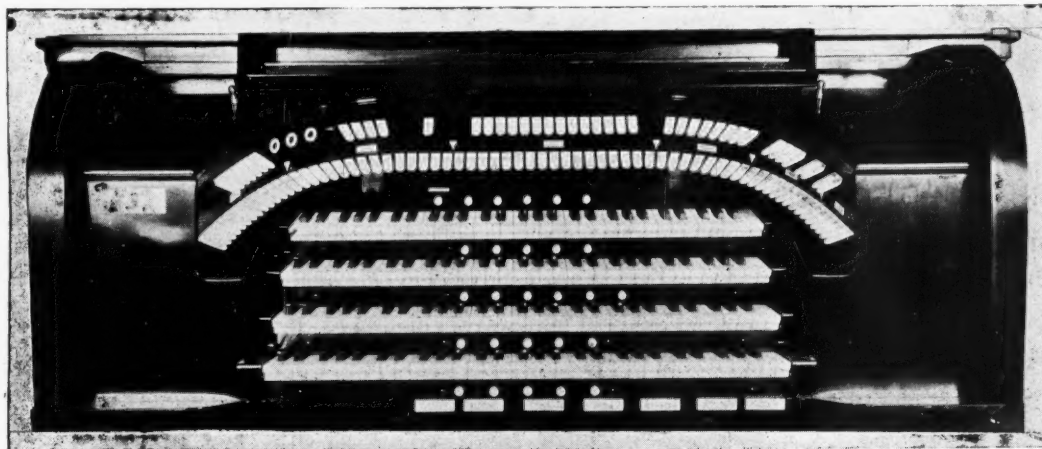
A four-manual sample of artistry and convenience, showing the inclined claviers and semi-elliptical stop-tongue arrangement—evidence of progressiveness in adopting the latest proved efficiency in console building. Mr. Martin W. Bush, Representative of this journal in his City, is organist of the Church.

MR. CHARLES ALVA LANE

MR. CHARLES ALVA LANE is one of the most unexpected men in the organ industry. As editor of some magazine devoted to profound abstract thought Mr. Lane would be in his element. In some way or other the fates carried him into the organ world for the contribution his head and heart would make, and left him the world of dreams and abstract thought for an avocation and realm of relaxation.

Mr. Lane was born in West Newton, Pennsylvania, long enough ago to make him keep the date to himself, but not so long ago but that he still finds his favorite town of New York so slow and uninteresting he must needs betake himself around the whole world on cruises to satisfy his still ambitious soul and imagination. At eight years he began serious study under a private tutor, and four years later entered Mount Union College, Alliance, Ohio, to which city the family had moved a year before, and to which he still maintains allegiance. Yet, after a residence there for some decades, he can walk the streets of Alliance in greater peace and seclusion than he can those of New York where he is sure to be seen by some of his innumerable literary and scholarly friends.

His education was of a general character, with music as a side issue, yet he practised his side-line as a profession for some years. His mother was not seriously



SOUTHERN METHODIST UNIVERSITY, DALLAS, TEXAS

At the opposite end of the continent another four-manual Hillgreen-Lane, and another photographic viewpoint of console convenience and efficiency. Mrs. J. H. Cassidy is organist and head of the Organ Department of the University.

musical but his father gained a reputation as a hymn-writer. Both parents were American-born; the mother was a member of the Douglas Tribe, "the most ancient and noble family in the world, and in whose veins flows the blood of forty-three European Monarchs" according to a recent historical publication; the father proudly traced his Bavarian ancestry back to the Thirteenth Century. The family had gained a comfortable bank account, when the collapse of the Jay Cooke & Co. banking interests, after the Civil War, carried with it the doom of the Lane fortune.

From college Mr. Lane entered the world as a music teacher, remaining in Alliance five years as teacher of piano and voice; he no longer plays or sings for the entertainment of others, though his great range of voice was such that he has some amusing stories to tell of his singing days in the South. At college he had been a class-mate of the late Theodore Presser. Mr. Presser's will gave Mount Union fifty thousand dollars for a Conservatory of Music Building and the college authorities were not slow to approach Mr. Lane with a large-sized question mark, which was answered with the promise of a donation of a three-manual Hillgreen-Lane Organ for the new auditorium.

In 1882 Mr. Lane abandoned teaching and went South to become a traveling representative and salesman for a musical-instrument house, with headquarters in Atlanta and eight States as his domain. There he remained until 1890, forming many friendships with the great men of the South, among them being Governor Gordon, Henry Grady, Joel Chandler Harris, Paul Hayne, and Alexander H. Stephens.

In the South he also became acquainted with Mr. Alfred Hillgreen. Both were interested in the Organ at that time, Mr. Hillgreen within a factory, Mr. Lane on the road as a salesman. The friendship grew—and endured for thirty-seven years, until the death of Mr. Hillgreen.

Mr. Lane is by nature a philosopher, a thinker. If there were any hammers and saws to be applied, it was entirely the business of his partner, Mr. Hillgreen, to furnish the application; Mr. Lane for his share would contribute the office management. His interest in the organ begins when the mass of wood and metal pipes take their places over the unfathomable intricacies of wind-chests and become an artistic entity; and his interest ends when the affair is so completely sold to a purchaser that it is not only paid for, but gloried in. That's the kind of an organ Mr. Lane wants the Hillgreen-Lane Or-

WASHINGTON'S CHURCH

The first American President was a Vestryman in Christ Church, Alexandria, Va. The organ now is a 3m Hillgreen-Lane. This historic old church is one of the landmarks of American history.



gan to be—the kind that gives not only satisfaction but pride to its owner.

One of his intimate friends was the late Dr. Paul Carus, Editor of *The Monist* and of *The Open Court*. He not only contributed articles to these and other philosophical magazines, but collaborated with Dr. Carus in many translations and other writings. His mental proclivities bear toward the mystical and metaphysical. Hegel, Fichte, and Schopenhauer hold a fascination for him. His English version of the German poem with the Latin title, "De Rerum Natura" has a wide circulation, and his translation of some of Herder's contemplative poems has been highly commended.

Having no family of his own to provide for, he has always been careful to assume a share in the burdens of others less fortunate than himself, and has helped a number of young people through their college years, with three orphaned grandchildren of an old author-friend receiving particular care—now happily through college days and into the realm of matrimony, with homes of their own.

It was my business to ask many personal questions in gaining Mr. Lane's story for these pages. I had one more.

"I believe you are a bachelor, aren't you?" "Is that something to boast of—or deplore?" he asked in turn. "Yes, I

am unfettered and free to love beauty and womanhood everywhere."

I can well believe he is a bachelor and not a married man. Any man who is habitually as leisurely and quiet-tempered as Mr. Lane always is (at least in New York City) could never be taken for a married man. I didn't ask him what church he held allegiance to, but he has a quiet way of answering that question when purchasing church committees propound it; he tells them,

"I am a Buddhist."

And they don't know whether to laugh or take him seriously, but they usually think it is a good joke. In fact he is pretty much a Buddhist at heart. He knows a Buddhist is not necessarily an uneducated heathen but is quite likely to be a man of culture and of an exalted ethical code quite worthy of the advanced age in which we live.

THE FIRM

THE FIRM of Hillgreen, Lane & Company was organized by Mr. Lane and the elder Hillgreen in 1898, with Senator Silas J. Williams as the third member. Upon his death Senator Williams' interests were sold to the other two partners. The organization has not been incorporated; it is the property of the two members of the firm. The policy of the partners has been



WASHINGTON'S PEW

is shown on the left aisle by the open door. Presumably Washington knew little and cared less about organists and organs, but in the present day of questioning as to his actual character and the magnitude of his accomplishments it would be wholesome to read such a biography as Marshall's written by his contemporaries. It is a tedious work to read but it shows as nothing else can that there was and could be but one George Washington in that day and age. His character was superb, his achievements in the face of unprecedented handicaps, magnificent beyond measure.

"the best work possible, with profits a secondary consideration." And with "no stock holders to clamor for dividends," Messrs. Hillgreen and Lane have been free to so faithfully adhere to their motto that their product eloquently reflects the results.

Fair dealing and a policy of accommodation characterize the company. Hillgreen-Lane Organs have sold themselves. No salesmen have been carried by the company, though they now have representatives in New York, Chicago, Dallas, Omaha, Atlanta, and Honolulu. Mr. Gustav F. Dohring, of New York City, has been notably successful during the years of his connection with the company and has placed Hillgreen-Lane Organs liberally in this, America's most difficult territory. The Will A. Watkin Co. of Dallas at the opposite corner of the States, and the Pitts Co. of Omaha, have been equally successful in the middle and Southwest. These three energetic representatives may be taken as prophetic of what the company could do were it to undertake critical expansion. The judgment of the partners is however vastly in favor of the advantages of smaller output and close personal supervision on the part of the department heads of every item going from work-bench to a completed Hill-

green-Lane Organ. Under this careful personal supervision all the component parts of the instruments, except the larger reeds, are produced.

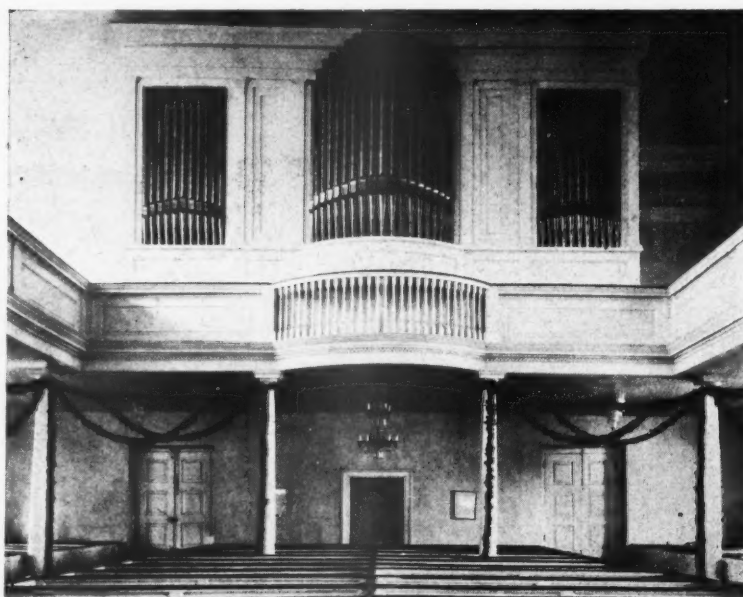
The factory is run on a low-output high-quality basis, employing about sixty men and using 24,000 feet of floor-space; the one thousandth organ will probably be contracted for during the present year.

The smallest Hillgreen-Lane Organ in the world is an instrument of one manual, five registers, 252 pipes, built in 1902, and sold for \$900. The first Hillgreen-Lane was built for the Methodist Church of Alliance, Ohio.

Among the four-manual instruments of recent years are those in the Southern Methodist University of Dallas, Texas; Southern Baptist Theological Seminary, Fort Worth, Texas; First Presbyterian Church, Tulsa, Okla.; First Church of Christ Scientist, Grand Rapids, Mich.; and the Second Presbyterian Church of St. Louis, Mo., where two consoles have been installed to meet special requirements. There is also the four-manual Hillgreen-Lane in Kawaiahao Church, Honolulu, T. H., where the Company has many installations.

The success of the Company in meeting climatic conditions in Honolulu and other difficult tropical places is due, in the

THE HILLGREEN-LANE organ-case in Christ Church, Alexander, Va., where a century and a half ago American history was in the making, largely in the hands of a Vestryman of this church who came through these portals and sought that confidence and foundation of truth and rightness that have been associated with the church for almost twenty centuries. What are we as organists doing to enhance that spirit of confidence, or even retain it, in the services we dominate?



opinion of the firm's engineers, to their special wind-chests and treatment of woods. Of the wind-chests they say:

"Our wind-chests contain no membranous material beyond the primary box.

At one end of the continent is the Hillgreen-Lane residence organ owned by Mr. Frank H. Blankenship, Dallas, Texas; at the other end is that in the beautiful residence of Mr. Gustav S. Jacobson in



McFARLIN MEMORIAL CHURCH, NORMAN, OKLA.
Miss Helen Ruth Holbrook, organist

It is said to possess every advantage of the universal system and none of its defects. The interior is readily accessible even while the instrument is in use, synchronous response is obtained from all chambers, and a durability insured far greater than is possible from any membranous system.

"These qualities render our organs adaptable to all climates."

New Rochelle, N. Y., where Mr. Gustav F. Dohring had to solve some unusual installation problems.

Hillgreen, Lane & Company were for many years content to "dwell in their own land amidst their own people" with the result that until recently their work was unknown to many, and is even today unknown to a few who have not kept pace with organ building progress in the past



MR. HJALMAR PETERSON
General Foreman



MR. FRANK P. HILLGREEN
Chief Voicer



MR. MICHAEL WAGNER
Chief Finisher

decade. Dr. Will C. Macfarlane, noted recitalist, called the Hillgreen-Lane Organ in Calvary Methodist, New York, "a splendid organ" with "individual voicing" and a "superb ensemble."

Mr. Charles M. Courboin, one of the world's great artists and tone-critics, gave two recitals on the Southern Methodist University Hillgreen-Lane and said he found the organ "responding beautifully to every demand. I liked the voicing very much indeed."

A man whose name is little known to most of us but whose position is guarantee

of his authority as judge, says, "I have played organs of practically every make both in America and abroad, and I can frankly say that the Hillgreen-Lane Organ as it is built today is one of the finest instruments made; the tone-quality, workmanship, and material are of highest grade, whether the organ be large or small." The Company prizes this appraisal because it stresses their careful treatment of the small contract as well as the large. Mr. Paolo Conte, Dean of the College of Fine Arts of Oklahoma Baptist University, was the speaker.



MR. JOHN F. CHELBERG
Draughtsman



MR. OSCAR PETERSON
Chest Foreman



MR. GUSTAV ADOLPHSON
Console Foreman

Mr. Henry F. Seibert, nationally known concert artist, comments in detail on "sweetness and beauty of tone," "variety of tone color," "brilliance of ensemble," and concludes that the Hillgreen-Lane Organ in St. Stephen's Reformed Church,

own studio organ, and inscribes it "in appreciation" of their "splendid work in advancing the art of organ building in America."

I have thus called upon a few of America's finest artists to give my readers their



ST. STEPHEN'S REFORMED CHURCH, PERKASIE, PA.

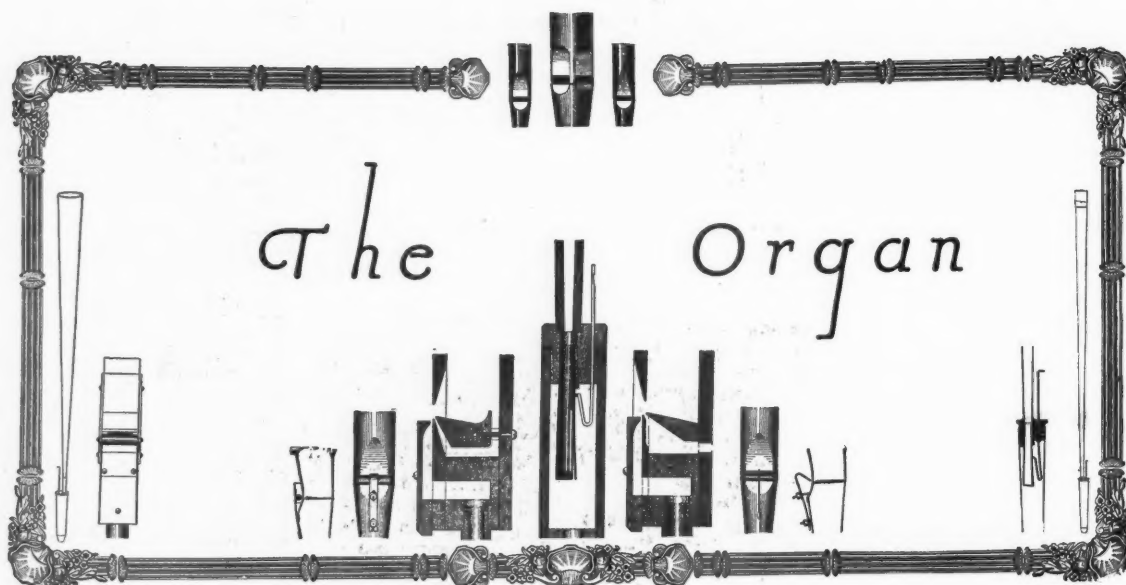
Installed by Mr. Gustav F. Dohring, Eastern Representative of the firm, and dedicated by Mr. Henry F. Seibert, Sept. 12th, 1926. The Harp was a memorial gift from one of the families of the congregation, as was also the Chimes; the console was the gift of St. Stephen's Choral Society of thirty members. Four registers were likewise the gift of four individuals—a suggestive manner of securing a new organ for your own church? Mr. Russell S. Kramer is organist of St. Stephen's.

Perkasie, Pa., "entitles you to the confidence of the profession."

Mr. Richard Keys Biggs, another of our great artists, opened the organ in St. Vincent De Paul, Newport News, Va., and commented upon "individual tone qualities of great beauty", concluding that "the entire instrument impressed me as being the product of careful visioning."

Finally, Mr. Archer Gibson, private concert organist to a select few of America's richest families, sends the Company a prized photo of himself seated at his

appraisal of an organ that in the past has been known to but a few, but in the future will be known to an ever increasing number of organists and music lovers. They reflect my own enthusiasm and give the reader more emphatically than I can a few of the reasons why every well-informed organist in our land should better acquaint himself with the work of a firm that will, if it continues the progress it has already so well begun, write its name in letters that must be recognized by all lovers of art and the beautiful.



Diapason Chorus

Something of Unusual Merit in Organ Design for Larger Organs
Adding Elements of Nobility and Classic Sturdiness

By WILLIAM H. BARNES, Editor of the Department



ACH OF US can recall that for many years Dr. Audsley in many of his writings talked of the Diapason Chorus. On the occasions of Mr. Henry Willis' visits to America this grandson of England's greatest organ builder, the present head of that illustrious firm, talked about the Diapason Chorus. I began to think it was something they had in England, but not in this Country—

Before Dr. Audsley died, he was consulted about the idea of adding a true Diapason Chorus to the organ of St. Mark's Episcopal Church, Philadelphia; a Diapason Chorus was designed by Senator Emerson L. Richards and the Midmer-Losh Company was chosen for its execution. The Church already had an organ of some sixty stops built many years ago by the Austin Company to which the Wanamaker organ shop several years later had added a beautiful String Organ. To this organ was added the material described in this article.

The effort was to design correctly a purely Diapason Organ of cathedral quality and to demonstrate that this is the one really satisfactory type of organ for an ecclesiastical edifice. It also demonstrates the beauty and the power of the low-pressure Diapasons, which, musically considered, are finer than the high pressure type, and can be made very nearly as powerful. The Schulze Diapason is more powerful

than the No. 2 Diapason on $7\frac{1}{2}$ " wind, although not so fundamental in character. In addition, this organ illustrates the necessity and beauty of properly designed Mixtures. The so-called Schulze is simply magnificent and fully displays the power of the Diapason Chorus. It gives a clarity and transparency to the tone, not possible with any other type of design. Senator Richards says: "I am convinced that we have been designing our organs wrongly, and more attention must be paid to the development of family groups, particularly in the Diapasons, and that in every case proper mixtures must be supplied. Organ music, particularly polyphonic music, simply cannot be played without this type of chorus; that is why so many people find Bach dull. It is played on an Organ not designed for that type of music."

I quote Mr. Seibert Losh, the builder of this large addition to the organ which he describes as a Nave or West End Organ:

"The effect of this ensemble is tremendous, not merely in power but in majesty and grandeur. The Schulze Diapasons fully sustain their enormous reputation for power and grandeur and the five-rank Mixture, as in the celebrated example at Armley, doubles the power of the organ when it is applied. After the loudest 12" Diapason is drawn, and then the $7\frac{1}{2}$ " and the two low pressure Diapasons, each adds a considerable item to the

effect, due to the greater number of harmonics in the low-pressure freely voiced pipes. Reversing this order, of course, gives a crescendo of body as compared with a crescendo of color.

"Undoubtedly there has never been equal opportunity for a thorough study and comparison of Diapason tone. The pipes of this organ have an equal advantage in position, which is not the case with the Diapasons of the usual instrument; and it is quite certain that no organ ever built has been so definitely and clearly devoted to the development of Diapason tone."

The Mixture, voiced as smooth Diapasons, has separate tablets for each rank, grouped together so that any rank may be eliminated at will; then arranged with the general Stop-Keys is a tablet marked Grand Mixture 8'. The Mixture will not play until this tablet is down, then so much of the Mixture as has been drawn will play on the manual.

When drawn at 8' the harmonics are of the 16' series. There is therefore another tablet marked Grand Mixture 4'. When this tablet is down, the Mixture plays at 4' and gives the 8' harmonic series, that is, as much of it as has been drawn on the separate tablets. In practise, one usually draws all of the separate tablets and leaves them on, before beginning to play at all, and then the Mixture at 8' or 4' is drawn as wanted. Sometimes however, when it is desired to eliminate one or more ranks, it can be done by simply putting off the respective tablet. Each rank has 73 pipes, so as to play at the two pitches.

This Mixture has a third tablet group with the Pedal stops, marked Grand Mixture 8'; when drawn it

permits the Mixture to be used on the Pedal.

To get down to just what the Diapason Chorus consists of and the technical details involved in the pipe scales, the following is submitted by Senator Richards:

tirely enclosed was settled some time ago. It doesn't yet seem to be. Mr. Herbert Hyde, one of the leading organists of Chicago, told me the other day he did not believe in enclosing the Diapason section, that he was converted to leaving them unenclosed; here Senator Richards has done the

been provided, and it can't be done with much less than twenty-five or thirty stops, we should look to building up a Diapason Chorus. The organ here described had sixty or more stops to start with, and thus it was extremely fitting to create this great Diapason Chorus, something unique

LOW PRESSURE CHORUS

REGISTER	WIND	SCALE	BASS	TREBLE	MOUTH
16 Diapason	3 3/4"	34	12 Stopped Wood	49 Metal	1/4
8 Diapason Four	3 3/4"	44	17 Zinc	44 Metal	4/15
8 Diapason Three	3 3/4"	42	17 Zinc	44 Spotted Metal	2/7
4 Octave	3 3/4"	56	5 Zinc	56 Metal	1/4
2 Fifteenth	3 3/4"	70		61 Spotted Metal	1/4

SCHULZE MIXTURE—V—RANKS—305 PIPES

3 3/4" WIND—2 7/8 MOUTHS—44 SCALE DIAPASONS FREE-TONED

COMPOSITION AND BREAKS

CC-G : 15 -19 -22 -26 -29
 Tenor G-C : 8 -12 -15 -19 -22
 Treble C-C4 : 1 - 5 - 8 -12 -15

HIGH PRESSURE CHORUS

	WIND	SCALE	BASS	TREBLE	MOUTH
16 Diapason	7 1/2"	30	29 Zinc	32 Metal	1/5
8 Diapason One	12"	38	17 Zinc	44 Metal	1/5
8 Diapason Two	7 1/2"	40	17 Zinc	44 Metal	1/5
4 Octave	3 3/4"	54	5 Zinc	56 Metal	2/9
4 Octave	7 1/2"	54		61 M. 7 S. M.	1/5
2 Fifteenth	7 1/2"	68		61 Metal	1/5
VII Grand Cornet	7 1/2"				1/5
8' 42	Scale				
5 1/3' 49	"				
4' 55	"				
3 1/5' 60	"				
2 2/3' 60	"				
2 2/4' 67	"				
2' 70	"				

The organ also has the Dulciana unit characteristic of Senator Richards' specifications, available from 32' to 1' pitch, which is a gorgeous, typical organ-tone affect. This unit is reinforced with a secondary rank at 8', not tuned Celeste, but in dead tune and provided only in the middle register. An enclosed section of 8' registers, consists of two Flute Harmonies, a mild Gamba, and a newly-designed register developed for Senator Richards, called Wald Horn, intended to bridge the gap between the Gamba and the Diapasons, but highly characteristic in its own tonal qualities.

There are also the usual High pressure chorus reeds, at various pitches, in use on both manuals and pedal. Only the Grand Cornet is under expression. My personal feeling is that this is a mistake. Senator Richards says to enclose the Diapasons would be to "take the shine off them." My own reaction was that some of the "shine" might well be taken off. Mr. Buhrman stated some time back that the question of an organ being en-

same thing, on a large scale. On the other hand, I would point out as more or less conclusive, that all organs which such an artist as Mr. Charles M. Courboin designs are always entirely expressive. This settles the matter for me, inasmuch as it further agrees with my own ideas.

What is the organist and the designer of church organs to learn from all this? That every organ, large or small should have some semblance of a Diapason Chorus? I don't think so. This is the theory that seems to dominate English specifications. Mr. Henry Willis congratulated (sarcastically) the editor of an organ journal (not our own, however) on a recent issue of his paper which he said contained the greatest collection of bad specifications for church organs he had seen, and two of them were my own efforts. No, I don't think the Diapason Chorus is what the average American organ needs above all else. What it needs first is a good full Swell Organ, a good Pedal Organ, and enough Diapason to support congregational singing. When these have

in the United States. I agree with what Senator Richards says about Mixtures. Mr. Hope-Jones did many things for the modern organ of great value, but he also was responsible for the fallacy that keen strings and other tones rich in harmonics would supplant mixtures. They have not, and it is becoming increasingly apparent that they cannot. There will be a reversion, in large organ design, I believe, to the use of many ranks of mixtures, of Diapason quality, to complete and round out the Diapason Chorus. Mr. Courboin says the purpose of mixtures is to "fill in the chinks". I don't think it will ever become general in small organ schemes, because there are many other things that are needed first; a bright chorus reed, approaching though by no means equalling a Diapason Mixture, can nearly always be provided.

Senator Richards' scheme at St. Marks, Philadelphia, creates a landmark in American organ design. It is certainly well worth earnest consideration and study.

The Industry Speaks for Itself

A Condensed Record of Some of the Activities of Organ Builders
Who Alone Make Possible an Organ-Playing Profession

By OUR LETTER-OPENER

PASADENA, CALIF.				
FIRST BAPTIST CHURCH				
MR. EDWIN A. SPENCER				
DEDICATED APRIL 19, 1926				
	V.	R.	S.	B.
Pedal	5.	5.	19.	14.
Great	11.	11.	16.	5.
Swell	17.	20.	23.	5.
Choir	9.	9.	18.	7.
Solo	13.	13.	18.	4.
	55.	58.	94.	35.

PEDAL: V 5. R 5. S 19.

1	32	Bourdon No. 7
2	16	DIAPASON 32m
3		DIAPASON No. 22-G
4		DULCIANA No. 60-C
5		TIBIA No. 27-G
6		BOURDON MAJOR 32w
7		BOURDON MINOR 44w32'
8		BOURDON No. 36-S
9	10 $\frac{2}{3}$	Bourdon No. 7
10	8	Diapason No. 22-G
11		VIOLONCELLO 32m
12		Tibia No. 27-G
13	4	Diapason No. 22-G
14	32	TRUMPET No. 33-G
15	16	TROMBONE 32r
16		OPHICLEIDE No. 81-L
17	8	Ophicleide No. 81-L
18		Trumpet No. 33-G
19	4	Trumpet No. 33-G

GREAT: V 11. R 11. S 16.

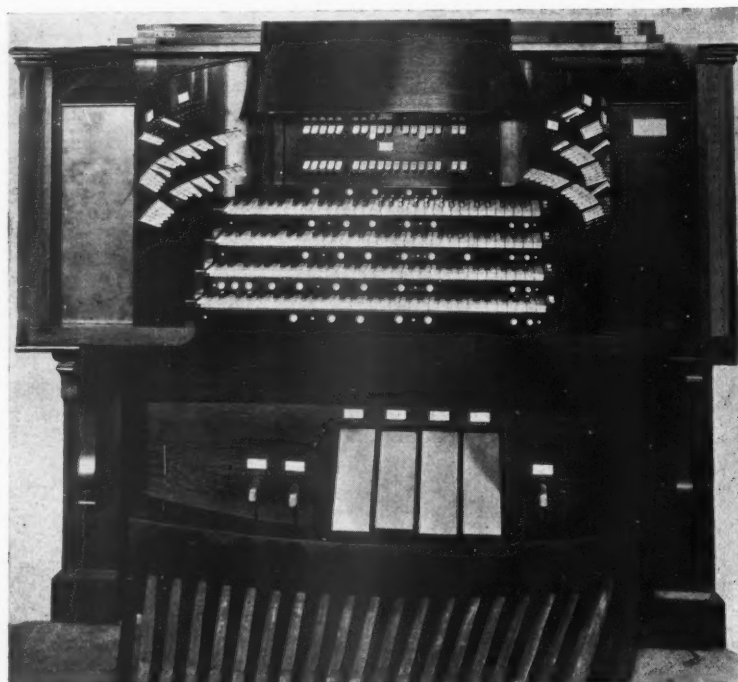
20	16	Diapason No. 22
21	8	DIAPASON ONE 61m
22		DIAPASON TWO 97m16'
23		GEIGENPRINCIPAL 61m
24		DULCIANA No. 60-C
25		GEMSHORN 61m
26		VIOLA D'AMORE 73m
27		TIBIA 73w
28		MELODIA 61w
29	4	Diapason No. 22
30		WALDFLOTE 61w
31	2 $\frac{2}{3}$	Diapason No. 22
32	2	Diapason No. 22
33	16	TRUMPET 73r32'
34	8	TRUMPET 61r
35	4	CLARION 61r

SWELL: V 17. R 20. S 23.

36	16	BOURDON 73w
37	8	DIAPASON 73m
38		VIOLIN DIAPASON 73m
39		VIOLIN 73m
40		SALICIONAL 73m
41		VOIX CELESTE 61m
42		AEOLINE 73m
43		DOPPELFLOTE 73w
44		STOPPED FLUTE 73w
45		CONCERT FLUTE 85m
46		FLUTE CELESTE 61w
47	4	VIOLINA 73m
48		GEDECKT 73w
49		Concert Flute No. 45
50	2 $\frac{2}{3}$	Concert Flute No. 45

51	2	Concert Flute No. 45
52	IV	MIXTURE 264m
53	16	Oboe No. 55
54	8	CORNOPEAN 73r
55		OBOE 85r16'
56		VOX HUMANA 73r
57	4	Oboe No. 55
A		Harp Celesta No. B-C
		Tremulant

76		VIOLE D'ORCHESTRE 73m
77		VIOLE CELESTE 73m
78		TIBIA 73w
79	4	FLUTE 73w
80	16	Ophicleide No. 81
81	8	OPHICLEIDE 85r16'
82		FRENCH HORN 73r
83		ENGLISH HORN 73r
84	4	Ophicleide No. 81
D		Chimes No. C-C
		Tremulant
Echo:		
85	16	Muted Viole No. 87
86	8	DOLCE CELESTE 61m
87		MUTED VIOLE 85m16'



PASADENA, CALIF.: FIRST BAPTIST CONSOLE

CHOIR:	V 9.	R 9.	S 18.
58	16	Dulciana No. 60	
59	8	DIAPASON 73m	
60		DULCIANA 97m16'	
61		VIOLA D'AMORE No. 26-G	
62		UNDA MARIS 61m	
63		CLARABELLA 73w	
64		CONCERT FLUTE 85w	
65		FLUTE CELESTE 61m	
66		QUINTADENA 73m	
67	4	Dulciana No. 60	
68		Concert Flute No. 64	
69	2 $\frac{2}{3}$	Dulciana No. 60	
70	2	Dulciana No. 60	
71		Concert Flute No. 64	
72	8	CLARINET 73r	
73		ORCHESTRAL OBOE 73r	
B		HARP CELESTA 49mb	
C		CHIMES 20mt	
		Tremulant	
SOLO:	V 13.	R 13.	S 18.
74	8	DIAPASON 73m	
75		GAMBA 73m	

88		FERNLOTE 73w
89	4	Muted Viole No. 87
90	8	VOX MYSTICA 73r
		Tremulant

COUPLERS: 37.

PISTONS: 26.

CRESCENDOS: 3.

Register Crescendo easily adjustable.
Stop-list selected by Mr. Clarence D. Kellogg.

Specifications presented from data furnished by Mr. Edward Cadoret Hopkins.

AN ASTOUNDING UNIT

MR. ELLIOT BUILDS ONE HIS OWN WAY AND DOES SOMETHING GOOD
CAN ANYTHING GOOD come out of a Unit? If Mr. Elliot will tell just what the purchaser, the Wakefield Theater, paid for the Welte Organ used temporarily in the Exhibition of Architecture and Allied Arts, New

York, whose specifications are given in full in this issue, and then give the specifications of a Straight, and an Augmented Organ, the question can be accurately answered to the satisfaction of each for himself. In going to hear the organ after an examination of the specifications I wondered what could be the result. I know Mr. Elliot well enough to know that he neither bows to tradition nor the opinion of the day but uses his own intelligence, so I knew something good would result.

courage slipshod reading. The specification presented herewith gives all the data that can be required excepting the important points of relative dynamic strength of the various registers and the scales.

The basic materials are:

1 Diapason—7 stops

2 Strings—13 stops

2 Flutes—22 stops

4 Reeds—22 stops

We must not forget that this organ was not built, nor is it presented here,

decades the profession will be able to honestly examine a Unit. I hated the things myself, once. We live and learn. I have learned that they have their place, now and then. Will Mr. Elliot give us two specifications he is willing to build for the same price the Wakefield paid for this Unit, a Straight and an Augmented, and name the price?

Messrs. Maurice Garabrant of Garden City Cathedral and Alexander McCurdy of the Lexington Theater

NEW YORK, N. Y.—EXPOSITION OF ARCHITECTURE 1927—WELTE ORGAN CO.

BUILT FOR THE WAKEFIELD THEATRE, NEW YORK, ECHO ORGAN				TO BE ADDED		
3-9r-81s-685.			PEDAL-12.	SOLO-31.	ACCOMP.-25.	PER.-13.
1 16'	85	DIAPASON PHONON	16-8	8-4 8s	8 8s	
2 8'	85	VIOLIN	8-4	16-8-4-2	8-4	
3 8'	73	VIOLA	8	8-4	8-4	
4 8'	73	*TIBIA CLAUSA	8	16-8-4	8-4 8s-4s	8-4
5 16'	101	FLUTE	32-16-8	8-4-2 $\frac{2}{3}$ -2-1 $\frac{1}{2}$	16-8-4-2	
6 8'	73	*TRUMPET	8-4	16-8-4 16s	8 8s	8
7 8'	61	CLARINET		16-8	8 8s	8
8 8'	73	*VOX HUMANA		16-8	8-4	8
9 8'	61	KINURA		8	8	8
A 4'	49	*CELESTIA		4	4	8-4
B 4'	37	*XYLOPHONE		4	4	4-2
C 2'	37	GLOCKENSPIEL		2	2 2s	2
		Orchestral Bells		2		2
D 8'	20	CHIMES	8s		8s	8
a		Bass Drum	B Bs			
b		*Tympani	T			
c		*Cymbal	C Cs			
d		*Chinese Gong	Gs			
e		*Snare Drum Tap				
		Roll				
		Muffled				
f		*Triangle				
g		*Tom Tom				
h		*Castanet				
i		*Tambourine				
j		*Chinese Block Tap				
		Roll				
k		*Shuffle				
l		*Bird				

I was surprised at the very big and quite solid full organ, plenty of brilliance, cleanness, vitality; not quite so muddy as a full Straight. The individual voices were attractive and in no case over-done as in current Unit practise. The only fault I could find was perhaps a slight limitation of variety in fundamental tone colors; there were only nine registers, electrified into fifty-eight stops, to which were added five percussions expanded to fourteen stops more, with sixteen traps.

Were I buying a residence or studio organ I should certainly ask Mr. Elliot to show me what he could do with economy on a Unit scheme, for only the Unit would give me registrational variety enough for practise purposes.

This organ, like all others, is hardly worth examining at all unless the readers take the time to study it diligently. It is a question if the struggle for an easy and quick method of printing specifications has not done more damage than good, in that it tended to en-

as a model of what an organ should be structurally. It was built to serve a purchaser, and is presented here to show what a master of unit methods considers can be done. The form of presentation is that devised, and we believe first used publicly in print, by Mr. Robert Pier Elliot who thus became virtually the first organ builder interested in unit methods to deal honestly with his public and tell candidly the exact content of his instruments.

It is too bad that the world is still peopled with those careless souls who, having eyes to see with, none the less do not see, and who will therefore ride off on a tangent and consider that Mr. Elliot is a unit champion and only a unit builder. Mr. Elliot, however, is abundantly able to give an account of himself and will certainly be doing so in the years immediately to come, and that quite handsomely.

It is too late now to commend the particular Unit to a thorough examination by the profession. Or perhaps it's too early: I suppose in three more

supplemented the Welte Reproducing Organ and kept the organ in use throughout the Exhibition. It was the first time in my life I could sit on the bench with another man playing the organ for an hour without consigning him to perdition with questions why he did or did not do this or that; I sat with Mr. Garabrant with the greatest pleasure while he played an informal program at random for the crowds gathered about him. He could play, and did, VALENCIA as well as the classics; he was always musical. I commend him to a builder who needs the right kind of an organist for residence work in the homes of millionaire Americans who will thoroughly enjoy their investments if Mr. Garabrant plays for them.—T. SCOTT BUHRMAN.

NOTE: The * indicates material in the second crescendo chamber. The letters s in the stop lists indicates Second Touch. Traps are indicated in the stop lists by the initial letter best suited to that purpose.

Modernizing

By FRANK BLASHFIELD

ORGANS have generally been well built. The fact that there are still in operation organs built fifty years ago, evidences that materials and workmanship were substantial.

During the past fifty years some very splendid refinements of tone quality and a few distinctive developments of new voices have obtained. Yet in the main no such radical departure from fundamentals of tone production has rendered fifty-year-old organs obsolete tonally.

In the facilities for operating the voices however we find a very radical departure from methods employed fifty years ago. Standards have changed. Then, the rule was a two-manual tracker-action with Unison Couplers only. Now the demand is for three-manual electric-action with radiating concave pedal-board, Unison and Octave Couplers, Combination Pistons and Toe Studs, Crescendo, Sforzando, Reversibles, Cancels and special accessories. The lack of these modern facilities for using the tonal resources is what makes the organ an old one, and not the disintegration of its parts.

There was a transitional period. The limitations of tracker action inspire the genius of the builders. Valves could be opened and pneumatic motors could be actuated by wind pressure and thus the pneumatic action was evolved; each builder to his own devising. Some were good, as evidenced by their survival. Others struggle along in mediocrity. The very complexity of pneumatic action, and its inaccessibility for adjustment, hastened the adoption of the electric magnet as an intermediary between primary valve and keys. Hence the electro-pneumatic action. The possibilities of electro-pneumatic action seem unlimited and the practicability of hundreds of devisements are now serving to enhance the tonal resources of the organ.

But what of the old organs that sound good and are good except for the action work? Must they be scrapped to give way for new ones? Approach Mr. Trustee someday after he has balanced last year's budget and made up next year's: suggest to him that something ought to be done to the organ. Then when his blood pressure is approaching 150 give him these remarks to read.

If pull-motors can be applied to wind-chest valves and operated instantaneously by an electric-pneumatic; and stopsliders, or vents as the case may be, can be similarly operated; and, if it is possible to substitute newly voiced pipes for some; and the whole connected to a new console having all modern equipment: and all

HONESTY, PLEASE!

THOSE who would ask space in the pages of THE AMERICAN ORGANIST for their specifications will kindly remember the Specification Form required for these pages. First comes honesty in nomenclature. Manifestly if a set of pipes sound like Diapasons when drawn by an electric contact on the left, they cannot possibly become Violoncello pipes when drawn by the current on the right. All borrowed stops must bear honestly the name of the registers from which they are derived; there is no exception. A builder who fails to recognize the value of dynamic indications, ppp to fff, in a printed specification or on the engraved stop-tongues, is quite out of sympathy with the problems of the player.

this at a cost of less than half what a new organ would cost, we have a solution to the seeming penalty we are paying for the advance in arts and sciences. This can be and has been successfully done.

Contemplated from another angle. When abandoning the old organ, the evident substantiality of it urges its sale for some consideration. The average allowance is five hundred to a thousand dollars toward a new organ. Or if sold outright, a similar amount in cash. Then someone has to move and erect it in another church. In its new location it is probably worth all that it cost, but it is still an old organ. The pipes are good. The wind-chests and bellows, and the case and front pipes are good, that is with the same minor repairs that they would get if sold outright. What a pity to sacrifice so much that seems valuable. And so if by the process of modernizing we can convert this loss into a gain we have done a real service. Incorporated into a modern organ, or rebuilt just as it is, it automatically assumes the practical value of a new organ, because it is restored to the satisfactory service of a new organ.

Modernizing is not a new idea by any means. Any reputable builder will enter into the spirit of so obvious a proposition. The matter should be taken up with that builder with whom you have established satisfactory contact. It is true however that today every reputable builder is busy, as he should be, building new organs. That's his business and he puts his heart into it; finding plenty of problems to solve in the constructive competition

he is enmeshed in. His engineering force is trained in, and his field men are familiar with his own particular practise. The rebuilding of another action foreign to them presents an unfamiliar problem to the manufacturer of new organs. Therefore modernizing is more or less a one-man institution and those men who specialize in this separate field of service are engaged in an endeavor that in no wise conflicts with the manufacturer and is a splendid commitment.

DESIGNING ORGANS

By CHARLES M. COURBOIN

I READ with interest the article written by W. A. Goldsworthy in the February issue of THE AMERICAN ORGANIST. I have, however, a suggestion to add to the list of organ "Consultors," that of William Barnes of Chicago.

Barnes knows what he is talking about, judging from the organ he has personally installed in his own home and by his conversations with me. His ideas are thoroughly uptodate, and it is fortunate indeed to have in this particular field a man of his caliber and his knowledge, willing to do this sort of work. He really does it so intelligently. So many so-called designers are no designers whatsoever. I know of some with greater reputation who do not know the difference between a primary and a relay, for instance; this is only one example of the many.

It is high time this sort of pretence is exposed. We would have better instructions.

I am glad to be included in the list of Mr. Goldsworthy of those he thinks competent to design organs, but there are a few others just the same, unfortunately not very numerous.

In my humble opinion organ designing does not merely consist of making a specification; that is the easiest part of it, although quite important. In my estimation a designer of consultant ought to be able to show the organ builders or parties interested why any particular sort of mechanism, pipe, and so forth, is better than others, and to it conclusively.

At least Bill Barnes can do that.

ECONOMY-EFFICIENCY

IN THE shortness of this life let us know well what we must know, and not try to know too well what others need to know. An honest exchange of knowledge saves us the futility of learning too much.

—AMERICAN WEEKLY

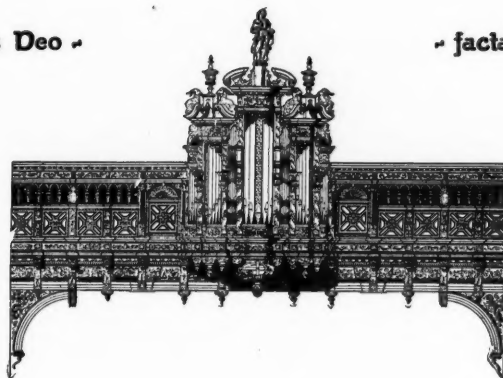
YOU CANNOT CONTROL—

—the length of your life, but you can control its width and depth.

—the other fellow's opportunities, but you can grasp your own.

gratias Deo

facta non verba



The Church



Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are Applied to the Problems of the Organist and Choirmaster

Mr. Dunham's Comment

VERY MANY organists in small places are interested to attend a service in a city church of importance as often as possible in order to learn some of the details that they may imitate, and improve the work they are doing. This is commendable and usually profitable. It is, however, no guarantee. In these days of radio and easy access to other cities this method of obtaining information has been a source of considerable enlightenment both as to how to get certain effective results and as to how *Nor* to do certain things.

We are going to take some of the reader's time in enumerating a few of the faults that have come to our personal notice in the past few months. It is perfectly amazing that such inexcusable errors in judgment and offenses against good taste should be perpetrated by organists of supposed standing and reputation. Yet in each case the offender has been an organist whose name would be recognized at once.

The first instance we shall note is in regard to playing the bass part of hymns. It is a recognized principle

that the bass part is to be played in the octave in which it is written. Otherwise when the pedals are used we would have, in case the lower octave were used, a thirty-two foot bass instead of the adequate and proper sixteen. Moreover the melodic writing of the bass would become badly distorted unless the entire part were played an octave lower. Yet we know of an organist whose practise it is to resort to this utterly unmusical trick habitually in his playing and in his teaching. If this gentleman had an orchestra playing a Beethoven symphony he would, to be consistent, require the cellos and basses to play the octave below whenever the part became at all high.

Not long ago we heard one of the most famous choirs in the country over the radio. At the very start was a hymn. After playing it over the organist gave us the surprise of the season by sounding a single note (the pitch of the first soprano note) just in advance of the attack of the choir. We had supposed this ancient trick to be so far relegated to antiquity that we should never hear it again unless in a distinctly rural district. It belongs, of course, to the past century of American church music.

A third difficulty we heard mismanaged was that of the quick repeated

notes in an accompaniment. Without some sort of a sustained background the effect is decidedly thin and furnishes a slender support, particularly for singers. This instance we mention showed an entire ignorance of any solution following a plea of the singer for more support.

So much has been said about phrasing in organ playing that it would seem unnecessary to remind players today that this is one of the essentials of modern performance. Several times of late we have heard playing which contained not the least conception of this vital detail. Not only in organ pieces but in hymns and in anthems have we listened to a continuous unrelieved legato from the beginning to the bitter end. And this from experienced organists of no tottering burden of years.

Another habit which should be studied is that of consigning all registration to pistons. With a constant change in the lay-out of pistons this may be excused. There is a constant danger, however, in forgetting or neglecting to make these changes. The result would then be a stilted and meagre use of our resources, which is often found in the work of even good players.

The common fault of over-playing the choir or soloist we have dwelt upon in a previous Editorial. The playing of an accompaniment which is colorful and tonally "just right" is a matter which requires study and practise. Many an organist does this part of his work with absolutely no thought or preparation. Is there any wonder that accompaniments are so frequently bad?

We have taken the space for this rather extended criticism of perform-

ances we have heard, not with any idea of berating the particular organists who have done these things but in order to call the attention of our readers these to sins that perhaps they may be committing themselves, or that they have heard committed by others whom they have considered worthy of emulation. None of us is free from faults and in an art like ours there can be no perfection at all times. But we can avoid elementary crudities. We recommend that organists who listen to those whose reputations are great, be not ready to accept everything because of this reputation. Sift out the wheat from the chaff and make only the former your own.

Calendar Suggestions

By R. W. D.

SECOND SUNDAY AFTER EASTER

"THREE WOMEN WENT FORTH"—H. A. Matthews. An unaccompanied anthem, not difficult, has all the tune-fullness that one may expect from this composer. There is division in all parts. 8p. (Ditson)

"AWAKE UP MY GLORY"—J. E. West. One of the less difficult of the many Easter anthems by a skilled writer, no solos, stirring, 10p. (Ditson)

"THE LORD IS MY SHEPHERD"—Andrews. Cleverly devised and attractive, soprano solo, fugal ending. Not difficult. 8p. (Gray)

"OUR MASTER HATH A GARDEN"—H. E. Crimp. Of unusual character in a rather modern style, unhackneyed text, lovely melodic ideas. Easy to sing, no solos, good organ part. 8p.

MAY 8

"THIS IS THE DAY"—Harwood. Of more difficulty, a most interesting piece of choral counterpoint, ingenious rhythmical detail, short soprano solo, splendid organ part. 8p. (Novello)

"LO, WINTER IS PAST"—Luard-Selby. Previously recommended as an old favorite. Medium difficulty, no solos. 8p.

"O SING UNTO THE LORD"—Chas. Bennett. A new and worthy anthem of festival proportions of medium difficulty; solos for soprano, tenor, baritone; free organ part. Choirmasters should examine this. 12p. (Ditson)

"GREAT IS THE LORD"—Sydenham. Moderately easy with a contrasting middle section for solo voices followed by a chorus part with big climax. 10p.

MAY 15

"HALLELUJAH"—Beethoven. No chorus of this master has the popular appeal and general use of this. No comment necessary.

"THE LORD IS MY STRENGTH"—Hadley. Moderately difficult, of choral quality, solos for alto, tenor, bass, 11p. (Schirmer)

"FAR FROM THE WORLD"—Parker. For tenor or soprano and chorus. In the best style of this composer. 7p. (Novello)

"THERE SHALL BE NO MORE NIGHT THERE"—D. D. Wood. Perhaps the best-liked anthem of this composer; for soprano with choral background. A first class singer is needed, though the work is not difficult. 8p.

MAY 22

"BE GLAD, O YE RIGHTEOUS"—Smart. One of the old English favorites, not difficult; a melodious duet for tenor and baritone. 10p.

"O LORD, THY WORD ENDURETH"—Lemare. A new anthem by a popular organist. Easy to sing, duet for contralto and tenor. The melodious character may be assumed. 10p. (Schmidt)

"TE DEUM IN F"—F. W. Snow. We rarely suggest a canticle, but this new setting is so full of interest that all choirmasters should acquaint themselves with it. While obviously for boys, it may be used with mixed voices. The writing is original and excellent throughout; baritone solo. Not easy. 15p. (Ditson)

"THE LORD IS MY LIGHT"—Maitland. Full anthem without solos, vigorous in treatment. The choir will enjoy it as will the listeners. 8p. (Gray)



Children's Choir Problems Practical Suggestions for Managing Junior Choirs and Cultivating the Child-Voice

By ELIZABETH VAN FLEET VOSSELLER



GOING BACK to a subject already treated in a former issue I would again stress the value of vocal classes in Children's Choir work. Individual lessons should not be given until a child has worked for a time in a vocal class. In class-work the child develops confidence, ability to observe differences of tone-production (no two children will sing exactly alike) enthusiasm, and a deepened interest through competitive work.

We suggested for the first month, breath-control, humming, the use of the middle and high voice before doing much work on the low tones; the scales of E, E-flat, D, F (high), F-sharp, and G. These scales were to be sung descending first, and later ascending.

Presuming the class can breathe easily (taking the breath through the nose to prevent tightness of throat) hum softly on "m"; and sing a soft, easy tone on "loo"; we proceed to the development of a single tone.

Permit the class to experiment with their own voices and report at the next lesson which tone in their voice they

discovered to be the easiest and sound to them the best. Let the class hear these "model-tones", have a discussion on the different qualities they hear from each other, and then from the "model-tone" of their voice match up their entire scale.

The method we use on these long tones is a hum turned to an "oo" into an "o". This opens the tone a little, and when it is free, forward, clear and as much on the lips as the hum, move into an "aw". This opens the tone still more, and the child can get the "sound" and "feel" of it so plainly, that there is no mistaking which tone is the best.

The next step will be to introduce a song, which will greatly interest the class, for that is what all this effort is for. Without the ability to sing songs well in the end, why bother with all this fuss over a proper tone?

A hymn makes a good start. Take Robert Lowery's setting of "I Need Thee Every Hour". The children of the church and Sunday-School will all know this hymn. Permit the class (about four) to sing it in unison, and then individually.

MAY 29

Sunday after Ascension (Memorial)

"KING ALL GLORIOUS"—Barnby. For liturgical use this old favorite is always welcomed. Tenor and baritone solos, free organ part.

"COME NOW, LET US REASON TOGETHER"—Wareing. English in style with fine text and appropriate for this occasion. Not difficult, solo for high voice. 10p. (Novello)

"IN THE NAME OF OUR GOD"—William. A war-time anthem by one of our most skilled composers, tenor solo; division of parts is required. Medium difficulty. 10p. (Gray)

"WHEN WILT THOU SAVE THE PEOPLE?"—J. S. Matthews. A good setting of a fine poem which should be familiar to everybody. May be sung a capella, moderately difficult. 8p.

ORGAN MUSIC

Jongen—Song of May
Gigout—Scherzo
Gaul—Daguerrotype
MacFarlane—Evening Bells
Rheinberger—Sonata No. 20
Stanford—Sonata Eroica
Smith—Idyll, The Sea
Vierne—Third "symphony"
Hollins—Song of Sunshine
Quef—Calme du Soir
Parker—Concert Piece No. 2
James—Fetes



Choose the bravest child to make the start, and after he is through, ask such questions as these: How did you like that? Did he give you the meaning of the song? What is the meaning? What sort of a song would you say this is: gay, sad, strong, appealing? Does it mean anything to you? Do we need God? Why use this song as a solo in a service? Will it be to show off what a fine voice you have; to make your family proud; or to help the congregation and choir feel a greater desire to have God in their lives? Then how will we go about making this appeal to the congregation? Yes, we must feel it ourselves.

Now try the next child and see if he can give a more moving performance. What is the matter? The tones are pinched. How shall we help that? We must find the vowel in the word. Take "need". The "e" must be mixed with "o" to enrich it. Sing "o-e-o"; "o-e"; then "e". Now put "n" in front of it "nee"; letting the "e" flow out into a pure tone. Then sound "d" several times. Now sing "nee", and when the tone is to be ended, add "d" for a finish. Never bite down on a consonant: we must sing our tones on the vowel-sound of the word.

After this drill the tone will be much more free, and the children will see how they are to go about making all their tones easy.

Now explain about the accents. Where do we put our accents in our music? On the first of each measure. Yes, that is the big one. A good composer plans his song so that the important words fall on the accent. But frequently a singer is to give an added meaning to a phrase by going over it carefully, and giving an accent to each word in turn.

Take, "I need Thee every hour". Have the class sing it in the rhythm of the sing on the pitch of third space C. First make them accent the "I"; then "need"; then the next word, and so on. As they linger a little on the accent, they will discover a new meaning to the sentence, and afterwards when they set the phrase in the song, you will discover a new mental attitude in the way they do it.

Sum up the lesson something like this:

We want to learn to sing this song in a manner that shall inspire our listener with an increased desire to become intimate with God. Read over the entire hymn carefully, and choose for your own singing the stanzas that make the greatest appeal to you. Hum the tune over carefully, watching your breathing; sing the entire song through; then go back phrase by phrase, as we have done today. Watch for a proper accent, fine pronunciation, vowels that are sweet, easy, and beautifully sung.



MR. ANDREW BAIRD

Of the Reformed Church, Poughkeepsie, N. Y., where he has a 3-35 Austin; private organist to Mrs. E. H. Harriman, at the 4-84 Aeolian. He was born Nov. 6th, 1882, in Goshen, N. Y., studied organ with Mr. J. Warren Andrews, theory with Messrs. Joseph Ackerman and Warren R. Hedden; he won his A.A.G.O. in 1919. He has held church positions in Middleton and Poughkeepsie, has given nearly two hundred recitals, teaches organ and piano, has a dozen compositions in manuscript, is a Mason, and the father of two children.

Each day stand up and sing this song as though you were a great artist. A great artist puts his tools in order. Your tools will be your breathing, your voice, and your position in standing. A great artist knows his song, and forgets himself in singing it. See if you cannot be an artist this week!

Catholic Music

By FREDERICK W. GOODRICH



AS NOT the mass of authoritative legislation on Catholic Church Music crystalized it into a convention that cannot be ignored without incurring the risk of being disloyal and disobedient? Is Catholic music a matter of individual taste on the part of the director or priest in charge? We see this conventionality in the architecture, the painting, the sculpture, the stained glass and the needlecraft of the church, and what reason have we for assuming that the art of music could be exempt?



I well remember in one of the most beautiful of the smaller English Cathedrals, in violent contrast to its lively Gothic architecture preserved from pre-reformation days, a stained glass window of recent date depicting King Edward frock coat and tall silk hat. Imagine the incongruity of such a window among the otherwise conventional surroundings.

All thoughtful persons concede the Church the right to develop all these arts in her own way. The world in general concedes that there is a church style and when the atmosphere of the church is reproduced upon the stage, the music used is not the cheap melody of a La Hache, a RoSewig, a Leonard, or a Millard, but solemn and somewhat archaic modal strains like those of the church scene in Gounod's "FAUST" or the ancient melody of "TE DEUM LAUDAMUS" quoted in Puccini's "LA TOSCA".

Granting then that there is a conventional church style, the second and most important of our questions is answered most decidedly in the negative. All those in charge of the church's music should therefore banish all music that recalls secular events. The secular reminiscence is inevitable when inappropriate music is heard in the church.

When Lemare's ANDANTINO was jazzed into "Moonlight and Roses", it ceased to be suitable for the church. When the BRIDAL CHORUS from "LOH-ENGRI" became the music for introducing the elephants in Ringling's Circus or the bevy of unclad beauties in a Ziegfeld Follies, it ceased at that moment to be a proper selection for the solemn ceremony of a Catholic marriage. The GRAND MARCH from "TANNHAUSER" is not the proper music to accompany the entry of an Archbishop into his Cathedral Church, the BERCEUSE from "JOCELYN" or a love song of Schubert is not religious enough to serve as the accompaniment to the solemn blessing of a newly ordained priest.

"Consistency, thou art a jewel", said the old English poet. Catholic organists should seriously consider their music for the solemn functions of the church. The spirit and mind of the church should be followed and the rubrics of the church should be obeyed as far as conditions permit.

A little story illustrating this point will serve to conclude. A young priest attached to a Catholic Cathedral Church approached the organist, who is somewhat strict in observing rubrics, and suggested that he play the organ all through a solemn requiem mass and not stop when the voices ceased. "Yes", said the organist, "I will be glad to do so, when you wear a green vestment for a requiem". That was consistency.



Managers of Heavenly Descent

Photoplaying Isn't an Art but the Enjoyment of an Investment
They Bought the Darned Things and Pay Us to Use Them
Full Steam Ahead and No Pax Vobiscum

By L. G. DEL CASTILLO

JUST READ THIS and take courage: The theater manager, according to combined secondary definitions given by Webster, is the "adroit schemer of a place designed for show, display or effect."

Theater organists subscribe enthusiastically to this. Now some of my best friends are theater managers, and I personally have never had trouble with any of them. For the most part I have respected the ability of those under whom I have worked.

But perhaps I have been lucky. In my teaching experience my indignation has been too often aroused by tales of woe brought by tyrannized pupils abandoned to the mercies of managers whose despotism was in proportion to their ignorance. It is unfortunately quite true that to the average manager Schubert is a contemporary theater owner and producer, and variously known as Lee or Jake. Accelerando the name of the foot pedal that makes automobiles go faster. In this characteristically American mushroom growth of the picture theater, properly trained managers have been as far behind the demands of the situation as organists. Maybe a little farther.

Originally the theater manager was a gentleman, though not necessarily that, who knew how to book pictures and was a good enough horse-trader

to keep rentals within reason. This was in the Pre-Presentation Era when something remotely related to music, but with not even that kinship to screen action, was catapulted to the ear-drums from the powerful hands of a pianist and a drummer. So far as the manager was concerned the music took care of itself, unless he noticed that it wasn't as loud as usual, when he was compelled to send down to the pit and "ask them there Satellities of Orpheus what the this-and-that they thought they were getting paid for." Any such fantastic ideas as large orchestras and organs playing appropriate music, or a front staff trained to treat the customer as an Honored Guest rather than a Necessary Evil, would have been laughed out of court.

Then the Movies began to grow up, and presumptuously elbow aside the legitimate theater for a place in respectable society. And how they have grown! It doesn't take a middle-aged man to remember when the term "movie palace" was a joke instead of a fact, and a "movie show" a form of entertainment consisting solely of an hour or two of film exhibition accompanied by any old kind of desultory music. What I am here and now concerned with is that the present extraordinary development of first class picture theater with all the trimmings has not by a long shot made this pioneer type of theater obsolete.

In fact, for a pessimist its darker re-action is to emphasize the contrast, at the same time it gives the lesser musician a star to hitch his console to. It is an irrevocable law that there can be no top unless there is a bottom; the higher up it is to the top, the lower down it is to the bottom. However, there now exists a ladder where none grew before; no matter how slippery are the rungs, yet there they are, worth all the struggles around the base.

But before we get lost in a forest of metaphors, we might indulge in a little examination of conditions at the top of the ladder, particularly as they affect the relationship of organist and manager. The first point to be noted is that the house manager has developed into a managing director, and his old job is taken over by a subordinate. Inasmuch as a good half of the managing director's activities consist of supervision, and in many cases production, of the stage and musical program, there has come into being a broader-gauge executive of more esthetic leanings and abilities with an essential if sometimes superficial knowledge of stagecraft and music.

It can at once be granted that so far as the first class house is concerned, conditions are about as satisfactory as they can ever hope to be. Managers of such houses are not trained musicians and never will be, but they know enough about music to know what they do not know, and when not to interfere. It is as true today as it ever was that a little knowledge is a dangerous thing; but nevertheless a little knowledge accompanied by a sense of proportion can be a very useful thing.

There exists at the home office of Publix Theaters, and for all I know

the same may be true of other exhibiting companies, a Managers' Training School. Promising applicants are taught the fundamentals of their trade, and one department is devoted to music problems. Now no incipient manager is going to be a Rapee or a Rothafel in ten easy lessons; but at least he will have been spared the humiliation of berating the bassoon player for not earning his money because he caught him taking his twenty-four measures rest. The intelligent criticisms of managers of this class that I have come in contact with are generally based on their observations of audience reaction, rather than on personal opinion.

The converse is true of the inferior manager of the second, third, and so on down to the one hundredth, class. Of course I don't wish to generalize too sweepingly. There are hundreds, and maybe thousands, of managers of small houses throughout the country who are not only nice fellows to get along with but have a pretty good grasp on their onions, in the bargain. They insist on a clean house, courteous employees, carefully run film, a smooth show, and good music. They know what they want in lights, projection, effects, and music, and to a limited degree how to get it. If an operator or an electrician or a musician claims he can't get such and such a required result, such a manager has enough savvy to decide whether the man is lazy or incompetent or is speaking the truth. More power to them, and may they rise to theaters commensurate with their abilities.

But there is, sad to say, a larger class about whom nothing praiseworthy can be said except that they know the film market. These are the Bad Boys who make the organist take to drink, go back to the dance orchestra, or start selling vacuum cleaners at back doors. It is on their hard boiled heads that I now purport to make the hammers ring. The impression will not be felt by them, but I will sleep better for having it off my chest.

My first indictment against them is that they think the organ is a great deal like the furnace; once bought you need do nothing more to it than engage someone to run it. Maybe tune it once every two years or so, and then again maybe not. Who can tell the difference? (It's unfortunately the truth that few of his patrons can.) The only thing that will make a dent in his code of *laissez faire* is a cipher on the 16' Trombone, assuming for the moment the unlikely possibility that the organ has a 16' Trombone. To be more consistent I might say a cipher on the Great, but it must be kept in mind that the organist can cancel the Great and play the show entirely on the remaining manual,



MRS. MABEL WINSLOW BENNETT

Chairman of the Program Committee of the W.O.P.C., member of the A.G.O., Truette Club, Professional Woman's Club; pupil of Messrs. Everett E. Truette and Henry Whiting, and New England Conservatory; teacher and church organist for eighteen years, now doing substitute theater work.—M.M.

which completely solves the problem so far as the manager is concerned.

No, let's give the organ a good powerful Trombone, and equip the organist with a sudden total ignorance of how to take the pipe out. And now see what a black hearted deceitful wretch the manager is. We have here a new organ with a limited term of guaranteed free service. The manager has encouraged the organist to come tell him every time low C on the Dulciana goes dead, or the Bird-whistle runs out of water, when he will instantly call up the factory to find out why the theater isn't getting service.

But here we have a line in the scenario saying that on the previous day the term of free service expired. The luckless organist, being unaware of this, or relying on the manager's now well established benevolence, innocently enters the Sanctum Sanctorum with a confident request for service to get this Trombone cipher fixed. With a good powerful 8-tube imagination you can picture the result. "What!" yells the outraged boss, "I should pay five dollars for a one pipe to fix? What kind organist are you that don't know how to fix one pipe? There you got thousands of pipes in your organ and you come to me with a hollar about a repairman to make a trip special to fix just one. If you can't do a little simple job like that I will have to get an organist who can!"

This unexpected cataclysm presents three alternatives to the organist. He can either go back to the job and pretend the cipher is the noise of some motor on the premises, or he can play

all his music in that key and pretend it requires a sustained Pedal Point on that note, or he can leave the picture flat while he climbs into the organ chamber, tears his pants, bumps his head, gets dirt all over his hands and clothes and a smudge on his nose, and wrestles with the Grampa of Trombone pipes, knocking the tuning slide a minor third out of pitch, stepping on a few small pipes getting in and out, and leaving an eight-inch pressure leak that will be handy for the tornado episodes in the picture but slightly annoying the rest of the time.

Eventually the manager will grumbly summon the repairman, but the organist's troubles have begun. I think perhaps the blow is greater for the organist who has become all thrilled with the idea of a lovely new organ and further lulled by the free-service period, than for the one who is used to fighting a wheezy Nineteenth Century one-lunger that he never expects to find running on all two cylinders anyway. But in any case the result is the same. After a few major engagements the attack becomes a retreat, and the retreat a rout, until the disgusted and disillusioned organist reaches the point where all enthusiasm disappears and he perfunctorily plods through his work, gingerly picking his way between the ciphers, dead notes, crosses, runs and sour notes that beset his path.

Managers who thus reduce overhead by eliminating necessary organ repairs can logically do so on no other grounds than that music is a necessary evil endured only so that the show will not be run in a dead silence. Granting this assumption, it then becomes good business to keep the music going at a minimum of expense, with quality a perfectly extraneous factor. I am convinced that there are a great many old school managers who maintain precisely this viewpoint. It is of course too ridiculous to be argued here, and yet it is exactly why the organist working for such a manager runs his head up against a stone wall if he displays ambition or exercises initiative.

Nevertheless, if this attitude of indifference on a manager's part is disheartening, there is a more aggressive characteristic even more irritating. That is when the manager exploits his ignorance by making absurd demands or suggestions as to the music. That this condition exists has been brought home to me in the past by pupils' reports, many of them almost inconceivable. Only recently an organist of a small theater mentioned plaintively to me that his manager insisted that all fox-trots be played at a fast tempo. And yet this is a very innocuous specimen of the crass ignorance demonstrated in these managerial dicta.

In general they can easily be sum-

marized in one comprehensive statement, to wit: Music should be loud, lively, and popular. If the organ is of theater type, the percussives must receive due and constant consideration. Or rather it would be apter to say that they receive no consideration whatever. Any more than the ears of the custom rs. Regardless of the exigencies of screen action, the music must be crammed down the throats of the defenceless patrons in order to ensure their recognition of this Gargantuan musical tidbit.

The whole philosophy is similar to that of a manager I once knew who installed a ventilating system that proved to be more expensive than efficient. Instead of an indirect system which unobtrusively freshened and renewed the air, there was an enormous fan above the proscenium which blew such a draft down upon the heads of the patrons that it was no uncommon thing to see strong men sitting there with overcoats on and collars turned up, and even hats on if there was no one directly behind to object. It is a fact that heavy velvet draperies at the front of the house were blown out and held at a conspicuous angle from the floor. Furthermore, the air, which was sucked in from the roof, was hot in hot weather and cold in cold weather, with the natural result that the fan could always be relied on to make the inside temperature more uncomfortable than that on the street.

So far as the comfort of the patrons was concerned, the obvious thing to do was to use the fan very little, just enough to keep the air in circulation. But as I say, there once was a manager—"Hadn't we better stop the fan, sir?" said the electrician one chilly day. "The house is down to 65, and we're getting complaints."

As you no doubt surmise, if the manager had made the reasonable answer, there would be no story. And though you have presumably guessed the tenor of his remarks, I herewith append the exact reply for what it is worth: "Keep that fan going. I'm going to give 'em their twenty thousand dollars' worth of ventilation if I have to freeze 'em all to their seats."

Thus with the music. The assembled guests are to get the full benefit of the magnificent pipe organ installed (the largest in the United States, twenty-two whole miles of wire, thousands of pipes including every instrument in the orchestra from the piccolo to the kettle-drums, played by an artist of international reputation imported from Vienna) down to the last fire-gong, no matter if it blows them out of their seats. Forsaken brides may weep, children may die, sweet-hearts desert, and heroes and heroines despair of life and happiness, but the Xvlorphone and the Wood-Block go on forever.

I have painted the picture at its

blackest. Often, of course, it is no worse than a drab gray. There is, for instance, the manager who knows music, but not the technic of cueing pictures. He objects to having snatches of things played and broken up, to having rhythms or melodies broken to follow action, to hearing noisy or discordant music even when appropriate. He prefers a constant flow of soothing, wellknown melodies like "THE END OF A PERFECT DAY" or "ANNIE LAURIE."

And there is the manager who has an avid eye for following the picture, but no notion of music problems. He is incensed because the organist failed

to catch the requirements of the scene where a woman was laughing hysterically while her daughter insisted on playing CHOPSTICKS on the piano when the radio was rendering the MARCH from "TANNHAUSER." And woe to him whenever he so much as misses a sneeze or a baby-cry regardless of when or where.

In short, there are all kinds of incompetent managers, all with their own exasperating eccentricities and hobbies. But they all have one fundamental characteristic. They know that they know more about the organist's job than the organist does. Do they?

Broadway from the Bottom Up

A Digest with the Awful Truth About the Sufferings of the World's Most Famous Street at the Hands and Feet of Organistic Photoplayers

By DIOGENES A. HUNTER

ATTEMUCH

HERE we find a conductor who has to play a new score to an entirely new program every day, and he makes, almost without exception, so smooth a transition from one piece to the other that even a critical reviewer is put to sleep and joints sneaked by him unnoticed. It is merely a matter of laziness, as to whether a conductor shall insult his audience with a patch-work score, or entertain it with a symphony of tone. This conductor knows his business and does a fine job of it. He makes me more and more disgusted with those lazy men who pay no attention to the art of transition.

The orchestra finished the feature and then the organist came on with a fortissimo fanfare that served mighty well as an introduction to the next feature, the comedy. After having a good time on full organ—when the crescendos should have all been wide open—the organist turned to the happiness of jazz, nicely played, softly registered, with snappy, clean staccato. I might ask for less mixture of registration; that is, don't draw a string, a flute, a diapason, and a reed on every combination, but take some moments without any flutes at all, others without any diapasons, others without any reeds; and be sure to play some things on strings alone, many things, perhaps; occasionally give some samples of the reeds alone, or perhaps with strings; but remember that one Diapason will ruin the purity of registration no matter what else we do, for the Diapason is too big a voice to be used at any time without killing off most of the other voices used with it.

While the organist played jazz nicely, he did not keep his tempos up to the necessary New York jazz age, and

he allowed his left hand to drag into too muddy a legato; make the left hand staccato and snappy, like Mr. Sigmund Krumgold used to do in the good old Rialto days; we can hardly make the left hand too staccato for average work. And don't forget the high-lights of fortissimo now and then with all boxes open and all brass going strong; also don't neglect the required background of pianissimo for most of your work. Pianissimo never offends, even if it sometimes does fall short of its duty; so in your lazy moments, revert to pianissimo.

The voices of an organ are drawable by separate stops for the express purpose of so using them. I venture an open wager with any and every organist in America (the others don't count any way) that he has not indulged in the luxury of playing on only one register at a time, save for the softest registration, at any time thus far in the current year. A box of candy to the lady who can say she has done so, and a box of cigars to the man; incidentally, election for both of them to the Ananias Club.

THE BRONXVILLE

IN THE Bronxville Theater, N. Y., they do it right. They bought a Welte Organ, engaged Mr. J. Van Cleft Cooper, and now brag commendably. On the front page of their elaborate program booklet they say:

"We have no doubt that some of you have been attracted by the charm of our accomplished organist, Mr. J. Van Cleft Cooper whose entertainment is most inviting. He has played to the throngs of people attending some of the leading houses along the Great White Way. Meet Mr. Cooper the next time you come to the Bronxville."



Deems Taylor: Composer

Upsets Traditions by the Score—Unintentionally
And Places America on the Musical Map
The First English Opera Composer

THEY decided to spend \$10,000 for an American opera. Go out and buy one? No, too simple. Hold a prize competition. Appoint the public as judge? No, the public be darned. Appoint the mightiest among the super-educated musicians. What happened? A college professor, not a composer, won the \$10,000 by knowing more about technic than anybody else, and the judges, knowing only technic and nothing of things musical—things far beneath cultured musicians—awarded the prize on technic. The public was judge. It hasn't been kept on the Metropolitan bill of fare and the late Mr. Parker was beguiled into a failure; ten thousand tempted him to try his hand at things his heart simply couldn't do.

Deems Taylor? Newspaper critic on the New York World. Had roasted the Metropolitan regularly for years, along with all others. Somehow he got some orchestral things written, and published. Thank heaven ten times a day for every publisher. Somebody in the Metropolitan got an idea, a crazy idea to be sure: offer this critic ten thousand to write an opera. That would do two things: silence him, create more publicity.

Deems Taylor retired from both the World and New York, went to live in the country, with his libretto.

Thursday, February 17th, 1927, goes down in American history. Deems Taylor's opera, "THE KING'S HENCHMAN," was given its premier by the

Metropolitan Opera Company in New York City, with a record of twenty-one curtain calls for the composer, and five further performances scheduled on the spot, the public in an uproar, every seat sold long in advance, and Dr. Walter Damrosch quoted as saying that Taylor ought positively to be endowed.

The plot deals with the king who sent his henchman to find the prettiest girl and bring her back to become queen, but the henchman reports that she is not pretty at all, marries her because she is so pretty, and lives happily till the king discovers her for himself and learns that she really is beautiful, and she learns that the henchman has cheated her out of becoming queen. Finish the story for yourself, if it's worth finishing.

It looks as though America at last has found an American composer who can give the foreign invasion a bit to think about. Already Mr. Taylor is reported to have been commissioned to write another opera; it is to be hoped that he can be equal to it on such short repetition. Any musician who knows Mr. Taylor's *Through The Looking-Glass*, already has more than enough confidence in his imagination and his musicianship; and equally confident hopes that his inspiration will be equal to the emergency.

What of the poor publisher? Preparing the conductor's score cost several thousand dollars alone—not engraving it, but preparing only one

copy. Publishing the opera in short score for popular consumption, singers, chorus, etc., must have cost even more; preparing the parts for the orchestra men must have added its share too. There's probably only one conclusion: The idealist will ruin himself, be he publisher or just ordinary mortal.

How many readers can comprehend what it means to American musicians to have Deems Taylor succeed in his opera? The world has taken opera as about the greatest achievement in realms of music; until a nation can produce a successful opera, its musicians do not enjoy their seats with the elect. Now an American, as typical as they are made, a New York newspaper man, a good solid native son, one of the kind that is a genuine New Yorker (if you know what that means) writes an opera in English, and makes a tremendous success of it. No Englishman has ever done that. The Frenchman, the German, the Italian, have high-handed the American composer and American musicians as a matter of habit; they had achieved success, we had not. Among the scores of traditions which Deems Taylor upsets by his *Henchman* score is this unhappy one. Do we begin to understand now the significance of what happened Feb. 17th in New York City?

The score is somewhat like a symphony accompanied by stage business. Mr. Taylor has not begun where other opera composers began, but where they stopped; he has added his own ideas and progressed considerably beyond that point. Unquestionably there never was another first opera the equal technically and inspirationally of Mr. Taylor's first product.

Builders' Brevities

Short Paragraphs that Give an Idea of Things of Vital Interest in the Organ World

ESTEY

contracts of the past few weeks call for seven Luminous Stop-Touch consoles for the nine organs to be distributed in eight States and London, England. We list these nine 3m and 4m contracts: those with percussion (Chimes, Harp) are marked *:

3-24 First Unitarian, Franklin, N. H.
3-28 First Methodist, Sapulpa, Okla.
3-28 *First Lutheran, Wheeling, W. V.
3-28 *Cafe Royal, London, Eng.
3-31 St. Augustine's R. C., Larchmont, N. Y.

3-33 *Congregational, Pawtucket, R. I.
3-42 *Good Shepherd, Germantown, Pa.

4-45 *Broadway Methodist, Indianapolis, Ind.

4-63 *Scottish Rite Temple, Oakland, Calif.

A 3m Estey, the gift of Mr. W. W. Fry, was dedicated March 6th in Mount Hermon School, Northfield, Mass.

Mr. E. L. Mehaffey, Ohio representative of the Company, had a lengthy article in the March Expositor, telling ministers how to select an organ. This is the most direct and effective way for the industry to counteract the evil of the presentday tendency to hamper builders by the unintelligent "advice" of incompetent organistic "experts"; there is nothing but good to say for the competent advice of truly intelligent organists whose counsel is of greatest value to both builder and purchaser.

MARR & COLTON

contracts for 1926 were the largest in the Company's history, and 1927 contracts already received prophecy continued growth; a second plant addition has been made within the past year, giving 14,000 sq. ft. additional floor space, has in turn necessitated additional staff and machinery.

The Marr & Colton Organ was chosen for the Omaha Academy of Music, where Mr. Louis Webb, organist of the Rialto, Omaha, Neb., directs a complete course in Motion Picture Playing.

The Avelyn M. Kerr National School of the Organ, also dealing with picture playing, is using a 3m Marr & Colton, which is also used for broadcasting.

MOLLER

built the organ for the Ruhama Baptist Church, Birmingham, Ala., where Mr. Paul de Launay is organist; it is a 3m with Echo, Harp and Chimes.

The New Thought Temple, Cincinnati, Ohio, is claimed to be the first built



MR. PAUL E. GROSH

Organist and director of Tarkio College Conservatory, Mo., conductor of the Tarkio Oratorio Society and Tarkio Orchestra, whose organizations last year made a tour of sixteen concerts in twelve days and made a commercial profit out of the venture. Mr. Grosh also gave six recitals during the season. Some years ago he spent a season in Paris studying with Mr. Bonnet and last year he spent a week in New York and crowded into it two church services and five operas.

directly for the New Thought movement. The organ is a 2m Moller, built in cooperation with the ideas of Mr. Carlyle Davis, Temple organist. Reading carefully through an eight-page manuscript submitted for the approval of our readers, we are able to learn only that the organ is a two-manual and perhaps has two crescendo chambers for each manual. We are indeed sorry not to be able to give any further space to the New Thought Temple's organ, but we do have unlimited sympathy for any builder who has to do his work under the interference of organistic supervision if it is founded upon any such profound ignorance of organ building as the eight-page manuscript evidences; it was not written by the organist, though it gave voluminous quotations from him. The condition calls for the drastic corrective influence of the whole profession. We are sorry to condemn anything, but unless the profession indulges in some condemnation, it will continue to be the victim of unwarrantable abuse on the part of a very few who alone benefit at the expense of the vast majority. Excuse the rant, please. The very unwholesome condition can no longer be ignored.

PILCHER

has completed the 4m for the First Baptist, Asheville, N. C., which was dedicated March 8th; Mr. Royal A. Ferris donated a 3m Pilcher to Highland M. E., Dallas, Tex.

WELTE

has acquired the services of Mr. George J. Bohlen as Welte-Mignon Studios manager in Chicago and sales manager for the entire central and western districts. Mr. Bohlen was one of the boyhood friends of Mr. G. W. Gittins, president of the Welte companies, and has been a longtime friend of Mr. R. P. Elliot, vice-president and general manager. He has sold many Robert-Morton organs and was Kimball representative on the Pacific coast for five years, and later at their Chicago headquarters.

Mr. Adolph Herp and his associates in the finishing department have completed the 3m Welte Philharmonic Reproducing Organ for the residence of Mr. Carl Weeks, Des Moines, Iowa; console and screen were of English oak especially imported to harmonize with the interior of the home.

Following the opening of the 2m and Echo Reproducing Organ, and the 3m auditorium unit earlier in the year, Barker Brothers, Los Angeles, were again hosts when the 4m Welte Philharmonic Concert Organ was dedicated March 28th, when the Guild and N. A. O. members, and many other prominent Coast musicians, were entertained with a special entertainment for the Los Angeles Theater Organists' Club at Midnight.

"BUILT OF ODDMENTS"

says the Christian Science Monitor of an "organ" built by Mr. John Dayton, an English miner, and one of our watchful correspondents wants us to give it space in these pages. Can't be done, sister; too many organs "built of oddments" already in the world, to be any novelty to long-suffering organists—at least so it sounds.

PHILADELPHIA

received one bid for its Sesqui organ; a proprietor of a curio and antique shop sent the City a formal bid of \$1,250 when the Sesqui remains were put on the market for bidders. Philadelphia still claims it paid \$150,000 for the instrument, if we are to believe apparently official newspaper reports. The mayor hoped to get a bid of \$75,000 for it; good chance for a fine big organ, and it's worth all of that price too.

TULSA HIGH SCHOOL OPENING KILGEN ORGAN DEDICATED IN RECITALS

By MR. PALMER CHRISTIAN

MR. PALMER CHRISTIAN was the center of attraction at the dedication ceremonies of the 4m Kilgen, in two recitals early in March, when the Biennial Meeting of the Southwest Supervisors of Public Schools was held in Central Highschool; the organ was the gift of the classes of '24 to '27.

By courtesy of the builders we present the

Ritual of Dedication

Chairman: We are assembled here in the name of music.

Audience: Attune our hearts to all harmony.

C.: We come to dedicate a new Spiritual influence within these walls.

A.: Let there hover over this gathering a spiritual atmosphere, that a vision of its influence may be given us.

C.: Those who live in the presence of music, such as this instrument can give forth, will grow in noble emotions.

A.: And noble emotions produced by good music will bring noble results that know no end.

C.: May our souls be in accord with the soul of the one who brings forth this first message of joyous and uplifting music.

A.: That the spirit of appreciation, thus created, may carry to our minds and hearts the various messages that music has for each of us.

C.: To the uplift of heart and mind that comes with the concord of sweet sounds; to the peacefulness of spirit that comes with the harmonious blending of many notes; to the spiritual inspiration that comes in response to good music.

A.: We dedicate this organ.

C.: To the cause of community interest that binds hearts together in fellowship; to the progress of civic righteousness that grows through inspiration of the heart; to the development of culture that creates finer and deeper emotions.

A.: We dedicate this organ.

C.: To all that inspires reverence for the good, respect for the true, and appreciation for the beautiful;

To the good, the true, the beautiful.

A.: We dedicate this organ.

We regret that a photo of the beautiful console itself is not available for presentation here, as the only photo available lacks the completeness of technical data required to meet the exacting requirements of our readers. Mr. Christian's programs included American compositions: Russell's Basket Weaver, Dickinson's Storm King Scherzo, DeLamarter's Fountain, and Chinese Garden. Mr. George Kilgen, vice-president, went to Tulsa for the festivities.

AMERICAN CONSERVATORY ANNOUNCES ANOTHER IMPOSING LIST OF THEATER APPOINTMENTS

EACH YEAR more and more theaters install organs—which means increased opportunity for theater organists. Many of these are drawn from the schools of theater organ and one of the most successful of these is the American Conservatory, Chicago. The



MR. FRANK VAN DUSEN

Director of the Theater Organ School of the American Conservatory, Chicago, the first great Conservatory to recognize the importance of theater organ playing and meet the need by establishing a curriculum and equipment to give adequate preparation to theater organists. The success of Mr. Van Dusen's department in placing graduates is undoubtedly a record in the world of the organ.

department of Theater Organ is under the direction of Mr. Frank VanDusen, A.A.G.O., one of the pioneers in establishing a course of practical instruction for motion picture playing. Mr. VanDusen is most active in securing positions for his students. Among those recently appointed are: Mr. Kenneth Cutler, Asst. Organist, Michigan Theater, Chicago, Ill. Miss Anna Moline, Organist, a theater in Marshfield, Wis. Mr. Henry Hankins, Organist, Academy Theater, Chicago. Mr. William Hennebry, Organist, Orpheum Theater, Chicago. Mr. Harry Weiner, Organist, Chateau Theater, Chicago. Miss Alvina Michals, Asst. Organist, Buckingham Theater, Chicago. Miss Agnes McMorrow, Organist, Clermont Theater, Chicago. Mr. L. V. Tangeman, Columbia Theater, Coldwater, Ohio. Mrs. B. W. White, Strand Theater, Asheville, N. C.

Mr. Ernst Bushong, Ligonier Theater, Ligonier, Ind. Mr. Milton Werth, Lincoln Square Theater, Decatur, Ill. Mr. Warren Colby, a theater at St. Joseph, Mich. Mr. Jack Redmond, Strand Theater, Cedar Rapids, Iowa. Mr. Melvin C. Toyne, Pastime Theater, Iowa City, Iowa. Miss Mabel Harn, Majestic Theater, Austin, Tex. Miss Betty DeNil, New Virginia Theater, Harrisonburg, Va. Miss Grace G. Gilchrist, Strand Theater, Fort Wayne, Ind. Rex Bayne, Lorraine Theater, Hoop-eston, Ill. Mr. Harry Lee, theater, Rhineland, Wis. Mr. Paul Bennett, New Theater, Ne-gaunee, Mich. Mr. Stanley Anstett, Roosevelt Theater, Gary, Ind. Miss Frances Webb, Asst. Organist, Schade Theater, Sandusky, Ohio.

Miss Rose Rosa, Douglas Theater, Iowa City, Iowa.
 Miss Dorothy Hultgreen, theater, La-Porte, Ind.
 Mr. Paul Forsythe, O'Down Theater, Florence, S. C.
 Mr. Ted Stanford, State Theater, Racine, Wis.
 Miss Helen Hoyt, theater, Arlington Heights, Ill.
 Mr. Sam Lucas, Rialto Theater, Tulsa, Okla.
 Mr. Harold L. Lyon, Capitol Theater, Ottumwa, Iowa.
 Miss Bertrice Hoyt, Berwyn Theater, Chicago, Ill.
 Miss Rose Petrzinka, Homan Theater, Chicago, Ill.
 Miss Lucille Hoover, Asst. Organist, Schade Theater, Sandusky, Ohio.
 Mr. Clyde Young, Lamar's Hudson Theater, Columbus, Ohio.

THE VAN DUSEN CLUB

THE CLUB, organized by the pupils of Mr. Frank Van Dusen, in his honor, and now with a membership running into the hundreds, held its March meeting at the Fulco Little Model Theater of the American Conservatory where a program was given in co-operation with the E. E. Fulton Company. This program consisted of a complete motion picture exhibition including a comedy, a novelty film, a "Trip through Organland" (a slide specialty prepared by Edward Eigenschenk to demonstrate the organ) an eight-reel feature drama, and a stage specialty of songs and dancing by three juvenile performers. Miss Alvina Michals, president of the club, was organist for the entire exhibition.

ANOTHER THEATER SCHOOL

IN SEATTLE has been organized, a school for theater organists, under the direction of Mrs. Bee Browne and Mr. T. F. Elwell, Seattle theater organists, whose school equipment includes a 2m practise organ and a projection outfit. An intensive three-months course includes "dramatics, comedies, westerns, scenics, news reels, novelties, and intermission numbers."

VISUOLA

is the name of a device demonstrated March 18th in Aeolian Hall, New York, whereby through a connection with a silent miniature keyboard adjusted above the ordinary piano clavier, "upon which the teacher strikes certain notes," and "corresponding electric lights are flashed over the keys of the piano. The child at the piano is thus able to play tunes through visualization." The idea is evidently to enable the child to pick out tunes and enjoy a little music without having to indulge in the drudgery of learning music notation.



MR. T. FREDERICK H. CANDLYN

Who in one season achieved the double distinction of winning two composition prizes, the N.A.O. \$500 for an organ sonata, and the Sesqui. \$500 for an unaccompanied choral suite. The latter is in four movements, with suggestive titles and sub-titles: Colonization, Landing of the Pilgrims; War of Independence, Liberty Tree; Civil War, Blue and Gray; The Future, Centennial Ode. Mr. Candlyn is organist of St. Paul's P.E. Church, Albany, N. Y.

Personal Items

What the Leaders of the Profession Are Doing and Thinking

MR. J. WARREN ANDREWS

of the Church of Divine Paternity, New York, gave an unusual series of Lenten recitals featuring both his own work as a recitalist and that of a few of his most advanced pupils. Mr. Andrews also gave a Beethoven Sunday March 20th with six Beethoven compositions at both services. Mr. E. W. McPhee, of the First Baptist, Paterson, Mr. R. C. Warner, Riverside Reformed, Paterson; and Mr. S. H. Westlund, Salem Lutheran, Summit, each gave a program. Dean Shure's Through Palestine, and Nevin's Will o' the Wisp, and Song of Sorrow, were among the American compositions used. Mr. Andrews has long been famous for his special series of class lessons and has innumerable pupils all over America.

MR. RICHARD KEYS BIGGS

in his new position at St. Patrick's, Montreal, is experiencing the unusual sensation of crowded auditoriums and aisles filled with standees. Immediately after one of his recitals his pastor issued orders for the rebuilding of the organ, to include a Solo Organ, new console, etc.

MR. PALMER CHRISTIAN

who has successfully upheld America's end of it in close competition with the

best Europe can offer is probably to undertake a trans-continental tour next season, with the Pacific Coast visited in the Fall. This season Mr. Christian has played in Jackson, Ann Arbor, Detroit, Akron, Dayton, Bronxville, Cedar Rapids, Chicago, Wheeling, Baltimore, New York, Princeton, Dallas, Tulsa, St. Louis, Chicago, Wellesley College, Sheville, Worcester, Rutgers College.

MR. CHARLES RAYMOND CRONHAM

municipal organist of Portland, Me., used the Boston Symphony String Quartet in his Feb. 27 concert and the Portland and Deering High School Orchestra March 6. The Portland Music Commission pays Mr. Cronham the compliment of publicly announcing a new Victor Orthophonic record of Russell's Bells of St. Anne played by Mr. Cronham on the Estey Organ in the Victor Studio at Camden, New Jersey. It is a 12-inch, double-faced record and will be released the latter part of April.

MRS. FAY SIMMONS DAVIS

WOMEN'S COMMUNITY CHORUS
 GLEN RIDGE, NEW JERSEY.

"Greeting"—Fischer
 "If Any Little Word"—Camileri
 "Spirit of Music"—Stephens
 "Once in Awhile"—Czibulka
 "Midnight Carol"—Gaines
 "Long-Long Ago"—Bayly
 "Believe Me"—Old Irish
 "Comin' Thro' the Rye"—Scotch Air
 "Flow Gently"—Old English
 "Es Tont Ein Voller"—Brahms
 "Deep River"—Burleigh
 "Whistle, My Lad"—Scotch
 "Perfect Hour"—Poldowski-Harris
 "Ode to Music"—Braun
Men's Quartets
 "Pale in the Amber West"—Parks
 "Bugle Song"—Hawley
 "Mammy's Lullaby"—D'vokar-Spross
 "Goin' to Shout"—Spiritual, Manney
 "With Apologies"—Fay Davis

MR. JOHN H. DUDDY

gave programs at the First Presbyterian Church, Norristown, Pa., on March 19, 26, and April 3, and one in the Methodist Church, Collingswood, N. J., March 29. We quote some of his selections:

Lemaigre—Capriccio
 Ewing—Soldier Doll
 Schuytte—At Evening
 Burleigh—Wing Foo
 Bricqueville—Pedal Etude
 Matthews—Chanson du Soir
 Kinder—Caprice
 Stoughton—Softening Shadows
 Kinder—Exultemus
 Kinder—At Evening

MR. HENRY F. SEIBERT

reports the following engagements in addition to those listed in our March issue:

Fourteen Möller Organs

for the new Pythian Temple, New York City

the Record Number of Organs in a single order for one building

No other organ has been endorsed by such quantity orders as the Möller—nine Möller Organs are now under construction for the new Masonic Temple in Cincinnati. Rigid investigation always precedes quantity contracts; it must, there is too much money involved to buy on sentiment. The Möller Organ invites your rigid investigation. The increasing number of contracts of importance awarded to the Möller factory is a challenge to you to

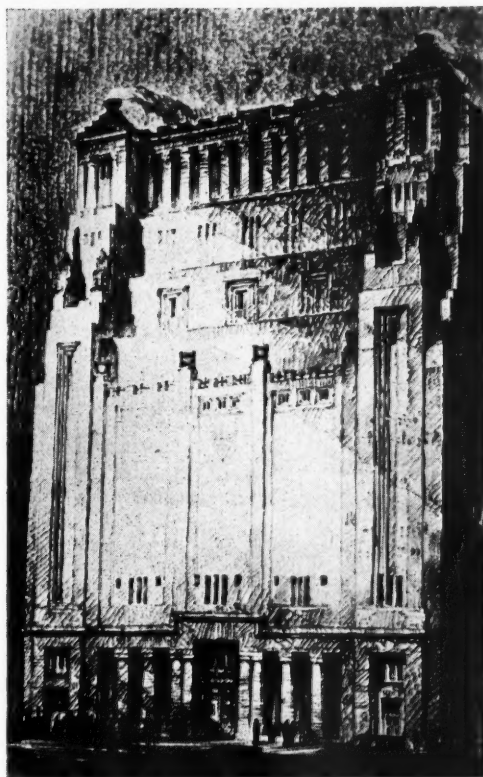
"investigate first"



"Let me congratulate you upon the success of the new three-manual instrument, which made a profound impression upon, and was greatly admired by the exceedingly large audience present, the entire Church being filled to overflowing. Many organists and others came from Tampa, St. Petersburg and other neighboring Cities for this festive occasion. I was very much pleased with tonal qualities of the various stops, and interested in the advanced type of construction."

—thus wrote MR. CLARENCE EDDY.

"Dean of American Concert Organists," after his recital on the new Möller Organ in Calvary Baptist Church, Clearwater, Fla.



THE NEW PYTHIAN TEMPLE, NEW YORK CITY

Booklets and Specifications on request

M. P. MÖLLER, Hagerstown, Maryland

1203 Loew Bldg., 1540 Broadway, New York City

1204 Franklin Trust Bldg. Philadelphia

6054 Cottage Grove Ave. Chicago

1626 California St., Denver

208 Insurance Exchange Bldg. Los Angeles

Strand Theatre Bldg. (Oakland) Pittsburgh

129 North Ave., N. E. Atlanta

Jan. 4, Jamestown, dedicating Moller
Jan. 9, Weehawken, N. J.
Jan. 28, Jacksonville, Fla., dedicating
Skinner
Feb. 28, Syracuse, N. Y., dedicating
Moller
March 27, Elmira, N. Y.
April 24, Maplewood, N. J.
May 19, Lebanon, Pa.

Mr. Seibert also gave six preludial
recitals in Town Hall, New York, for
the Political Education League, and
three radio recitals over WABC and
WJZ.

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Fugues

Toccata and Fugue C

Prelude and Fugue G

Prelude and Fugue Gm

Prelude and Fugue Em

Prelude and Fugue Bm

Prelude and Fugue D

Fantasia and Fugue Gm

Fugue G

Fugue E-f

Sonatas

One: Allegro Moderato

Two: Allegro

Four: Un Poco Allegro

Six (complete)

Various

Fantasia G (Concerto)

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struments.



Points and Viewpoints



GOTTA SOLUTION?

By ONE IN NEED

I HAVE built up a volunteer mixed
choir of thirty voices. We have a solo
quartet that takes care of the morning
service, and we have the quartet and
chorus in the evening. Since we made
this arrangement the attendance at the
evening services has doubled. The
quartet costs \$1,400 yearly and I've
recently been ordered to look around
for cheaper soloists. After I had suc-
ceeded in getting the present soloists
at such low salaries because they all



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Of the First Presbyterian, Fort Wayne, Ind.,
where he plays a 4-35 Hutchings-Votey rebuilt
last year. He was born Oct. 23d, 1890, in
Mercer, Penna., graduated from the Pittsburgh
highschool, and Oberlin College and Conser-
vatory in 1914; studied organ with Messrs.
Peter LeSueur, J. F. Alderfer, G. W. Andrews,
and Charles Heinroth; piano five years with
Messrs. Lindquist and Carter. He earned his
F.A.G.O. in 1914 and his Mus. Bac. at
Oberlin the same year.

live near the church, now I am sup-
posed to get cheaper material. What
can you do in a case like this?

WE CAN AFFORD IT

By FRANKLIN GLYNN

IT MAKES for artistic progress to
have visits from English and French
organists, as it must have been helpful
for England to hear visitors from this
country during the past two seasons.
We want to improve the standard of
organ performance whenever possible,
and keep our minds as broad as pos-
sible. Probably this country possesses
organists second to none in the world,
but it also possesses a number who
are vigorously blowing their own
Trumpets on a wind pressure in the
vicinity of 500 and who are not de-
livering the goods—who should be
criticised mercilessly and made to see
the error of their ways. More results
are necessary and less splash!

MORE SALARY

By A. GETTER OVVIT

THE FEBRUARY Editorial on Sala-
ries hits the nail on the head. Organ-
ists cannot expect to get more money
until by their to the general public
they earn more.

We have the largest congregation in
our city; our evening services never
have less than 1,000, and when the
weather is good, 1,500. We have a
new organ, 52 stops, Harp, Chimes,
Echo. By 7:15 p.m. there are usually
600 or more in the church. The ser-
vice starts at 7:30. Just as an indica-

tion as to why so many people come
early, let me quote a remark made by
a gentleman, which was overheard by
one of my quartet. Two men were
entering the church shortly after seven
o'clock. One said, "We'll have a long
time to wait before the service starts."
The other replied, "Well, they have
a fine organ here, and fine organ
music before the service, which is
worth hearing."

The people who make up this con-
gregation are not especially musical,
they are from all classes. They like
the Echo Organ, they like the Chimes,
they like the Harp. If they know they
are going to hear them, they will
come early, and sit quietly, and enjoy
the organ.

Now, isn't it good business on my
part to give them what they want to
hear? Isn't my reputation as an or-
ganist going to be better for playing
some of these things which will ap-
peal to them, which will bring them
to church? I not only help my own
reputation, but I help the church as
well. Just as sure as shooting, I am
going to reap the benefits of this work.

It is not necessary to plan trash. I
generally open with one big number,
and then have one or two quieter ones,
many of them request numbers. I
name a few:

Dubois—Fiat Lux
Saint Saens—Reverie from Algerian
Suite
Handel—Water Music Suite
Ravello—Prayer
Schubert—Ave Maria
Wagner—Evening Star
Mendelssohn—Sonata Six
Franck—Chorale Am
Lemaigre—Prayer

And so on, usually playing one
strictly good number for the opening,
and something lighter for the other
two, not forgetting that people as a
whole like to hear some familiar
strain occasionally.

I don't think it is necessary, or de-
sirable, to play trashy things. By
giving something really good along
with lighter things, one can gradually
create an interest in the things we
organists generally look upon as
strictly organistic works. But the man
who is going to make good in his
work, who is going to create an in-
terest, and keep an interest in the
organ as a musical instrument, is the
one who will get the viewpoint of
those who make his congregation.

HOW NOT TO DO IT

RECITAL PROGRAMS SHOULD INTEREST
THOSE WHO LISTEN
By A SUFFERER

I WAS LATE and missed the first
two numbers. Had I missed the whole
program I would not have been much
upset. He is a fine technician and

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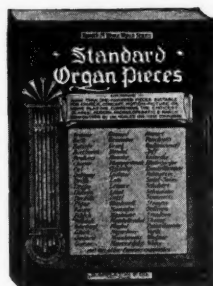
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CavatinaKaf
Chant Sans Paroles

Chants RussesTschaikowsky
La CinquantaineLalo
Consolation No. 5Liszt
Cradle SongHauwer
Le Cygne (The Swan)Saint-Saens

Erotik, Op. 43, No. 5Grieg
Humoresque, Op. 101, No. 7Dvorak

Hungarian Dance No. 5 Brahms
LargoDvorak
Larme, Une (A Tear)Moussorgsky

MadrigalSimonetti
Melodie, Op. 10Massenet
Melody in FRubinstein
Norwegian DanceGrieg
OrientaleCui
Playera, Op. 5Granados
PoemeFibich
Prelude in C sharp MinorRachmaninoff

Pres de la Mer, Op. 52 Arensky
Raverio, Op. 9Strauss
Romance, Op. 44, No. 1Rubinstein
Romance, Op. 26Svendsen
Romance Sans ParolesFaure
Salut d'AmourElgar

Sheherazade (Excerpts)K. Korsakow

Scotch PoemMacDowell
SerenadeDrigo
SerenadeGounod
SerenadeWidor
Serenata, Op. 15, No. 1Moskowsky

Simple AveuThome
SouvenirDrdla
Volga Boatmen SongRussian Air

Waltz in A, Op. 39Brahms
SACRED COMPOSITIONS

Andante ReligiosoThome
AndantinoFranck
AndantinoLenare

Angel's SerenadeBraga
AngelusMassenet
Ave Maria (Meditation) Gounod
Ave MariaSchubert
Cantilene NuptialeDubois
Evening PrayerReinecke
Hallelujah ChorusHandel
Idyl (Evening Rest)Merkel
Kol NidreiRebrow
Largo (Xerxes)Handel
Lost ChordSullivan

PrayerHumperdinck
Pregliora (Octett)Schubert
Rameaux, LesFaure
VisionRheinberger
Voix CelesteBatieste

OPERA SELECTIONS
Cavalleria Rusticana: Intermezzo

Cid, LeAragonaise
Coq d'Or, LeHymn to the Sun
Gioconda, La

Dance of the Hours
Hansel and GretelPrayer
JocelynBerceuse
LohengrinPrelude Act III
Lucia di LammermoorSextette
Mastersingers, ThePria Song
RigolettoQuartet

SadkoSong of India
Samson and DelilahMy Heart
Tales of HoffmanBarcarolle
TannhauserEvening Star
TannhauserPilgrim Chorus
Trovatore, IIMiserere

CHARACTERISTICS

AND MARCHES

Grand March (Aida)Verdi
Ase's DeathGrieg
Bridal ChorusWagner
Coronation MarchMeyerbeer
Dead March (Saul)Handel
Dervish ChorusSebek
Fanfare, Op. 40Ascher
March (Tannhauser)Wagner
Festival MarchGounod
Funeral MarchChopin
Marche CelebreLachner
Marche MilitaireSchubert
Marche NuptialeGanne
Russian PatrolRubinstein
Torchlight MarchClerk
Triumphal EntryHalvorsen
War March (Athalie)Mendelssohn
Wedding MarchMendelssohn

CLASSIC COMPOSITIONS

Adagio (Moonlight)Beethoven
AirBach
Air (Cara Mio Ben)Giordani
Air (Rinaldo)Handel
Air (Pur Dicesti)Lotti
Andante (Orfeo)Gluck
Andante (Concerto) Mendelssohn
ConsolationMendelssohn
Gavotte in DGossec
Military PolonaiseChopin
Minuet in GBeethoven
Minuet in DMozart
Moment MusicalSchubert
Nocturne, Op. 9, No. 2Chopin
SarabandeHandel
Serenade (Ständchen) Schubert
Spring SongMendelssohn
TraumereiSchumann
Unfinished SymphonySchubert
MODERN COMPOSITIONS
Andante Cantabile Tschaikowsky

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gave it out in big doses. Can you see anything attractive in the program?

Hollins—Convert Overture Fm
Handel—Minuet (Berenice)
Daquin—Cuckoo
Martini—Gavotte
Bach—Fantasia and Fugue Gm
Parry—Abide With Me
Hoyte—Scherzo
Willan—Epilogue
Schubert—Rosamunde Ballet Music
Vierne—Berceuse
Palmgren—Rococo
Widor—Scherzo (4th)
Franck—Finale B-f

True, the music was all good, but there was not one piece that had what I would call a tune that the average audience could follow. The recital was billed as a "popular" one. From the remarks passed by those who left the church it was anything but popular. No American composer on the program.

(In other words, a hopeless hodge-podge; a program without form and void. Too bad.)

AMERICAN MUSIC

By FREDERICK STANLEY SMITH

IN THE FEBRUARY ISSUE a contributor deals an awful blow to American music in general and to American organ music in particular. To quote him, "I have attended organ recitals of all-American programs and look back with a feeling of horror. Take away Widor, Guilmant, Vierne, Gigout, Franck, Bach—and organ Literature is stupid."

Imagine such statements as these coming from a loyal (?) American organist! To quote further, "I will not condemn American music, but there are so few compositions that are of a genuinely high order, and time is too precious to spend upon anything but the highest. Neither is it honest to one's listeners to give them mediocre organ numbers. Americans are too full of noise, rattle, and speed."

Does this critic class the compositions of Edward Shippen Barnes, Rossetter G. Cole, Philip James, H. Alexander Matthews, James H. Rogers, and Leo Sowerby as "stupid"? I wonder if he is well enough acquainted with the works of American composers to be able to pass an opinion that would carry weight with his colleagues? The advancement of any organization or any worthy project is always accelerated if started within. We cannot expect English, French, German, or Italian organists to boost American organ music if we ourselves do not. If this critic will study some of the representative numbers of the above mentioned American composers as carefully as he must study Bach, Franck, Vierne, et al, I am sure he will find much music of "a genuinely high order."

A WORD, PLEASE

WE CAN'T grow the best corn unless we give the field the best cultivation; neglect accomplishes nothing. We can't produce American composers unless we give them the nourishment they and their publishers must have. From the mass of organ music that has flowed through the editorial offices let us make a few suggestions:

Edward Shippen Barnes' first SONATA entitles him, beyond question of a doubt, to the most emphatic encouragement from American organists; an organist who does not play this SONATA is already on the slippery slide that will quite early carry him back and outside the ranks of the profession.

Clarence Dickinson's STORM KING SYMPHONY came after some most charming little things, and we can say the same for Dr. Dickinson as for Mr. Barnes.

H. B. Jepson's organ music is idiomatic, and technically some of it is as fine as anything that ever sailed the Atlantic; we are merely prejudiced when we can't see supreme merit in a Jepson organ work. If hard work is what we are looking for, get some of his newer compositions; we will find plenty to work on.

Gordon Baleh Nevin has just issued his first SONATA; in three movements, conservative in length, sterling themes, something even the best of us can be proud to use. His lesser works are diversions, some of them supremely beautiful and successful. What chance has Mr. Nevin to write another Sonata and grow as a composer if you and I are so blind, or so stupid, that we ignore him and refuse to buy the SONATA already published?

James H. Rogers is a tower of strength and grace too. Technically he makes no bluff to equal the colossal pretense and emptiness of much of the imports. He has three SONATAS: how many have you bought?

Leo Sowerby has a few big organ pieces that have impressed critical musicians favorably; they prophesy a fine harvest if we cultivate the field for the composer.

Among the composers who are native-born and who have published works in classic mood that are quite the equal of any organist the organ world has thus far heard of—in spite of the apparent fact that there are some who think nothing in America is good enough for them, except the dollar—we suggest:

George W. Andrews
Charles Wakefield Cadman
Clifford Denarest
Arthur Foote
Paul Held
Philip James
Ernest R. Kroeger

Horatio Parker
Oscar E. Schminke
Roy Spaulding Stoughton

And among those who have thus far, if we judge aright, made no effort to do more than supply the need for beautiful pieces so essential to the success of every musician, we include:

Hope Leroy Baumgartner
Gottfried Federlein
J. Frank Frysinger
Walter Edward Howe
H. A. Matthews
Edward M. Read

The reader is invited to send his additions to these lists, with comments on any special compositions as he sees fit. Our lists are not compiled after a ten-hour survey of the field, but in a ten-minute period snatched from the crowded hours of editorial life; please do not throw bricks at the compiler because of any omissions.

—ONE OF YOUR REVIEWERS.



Edited by JULIA M. HELT

*Eastern Standard Time p. m. is indicated. Subscribers in Central Time zone subtract one hour, those in Mountain Time subtract two hours, and those in Pacific subtract three. All items subject to change, an * marks those unusually changeable.*

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MR. WALLACE A. SABIN directed the annual Spring Concert of the Loring Club, San Francisco, March 15th, the 206th concert of the Club; KPO broadcast the program, which included Cadman's "Vision of Sir Launfal," sung by 60 men.

MR. WILLIAM ROCHE and his Trinity Boychoir are putting Halifax and themselves on the radio map via CHNS.

HARRY L. HUELSENBECK, 14 year old organist, plays over WAAM, every Wednesday between 9:30 and 10:00 p.m.

PIETRO YON gave a WABC recital at 1:00 a.m. March 14 from Skinner Studio, if our announcer told the truth.

HUGH McAMIS, Municipal Organist, San Antonio, Texas, broadcasts every Tuesday at 6:15 p.m. over WOAI.

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Woman Organ Players Club of Boston

(WE REGRET the delay in printing the following official report; its receipt in the Editorial Office on the 25th of February, just too late for the final closing pages of the March issue, caused it to be held for the April number.—Ed.)

A. Thorndike Luard, well known in Boston Music circles as a composer of piano and organ selections and as a performer of great ability, entertained the members of the Club with an interesting program early this year. His program:

Cantata and Fugue Bm, Bach
Ave Maria, Bossi
Romance Sans Paroles, Bonnet
Andante Cantabile, Tchaikovsky
Minuet (Samson), Handel
Meditation St. Clotilde, James
Will o' the Wisp, Nevin
Lamentation, Guilman
Romance (Df), Lamare
Intermezzo, Callaerts

The Club lost one of its most popular members when Miss Saranoosh Rubinian moved to New York. Miss Rubinian has an unusually large library of Armenian music and has rare ability as a performer. She gave an entertainment of Armenian music in the Estey Studio prior to her departure.

One of our meetings assumed the air of a "young timer's" day, at least from a music standpoint, as Florence Cooper, the youngest member of the W.O.P.C., gave a program of organ music, accompanied by a local violinist, Miss Todd, which was cordially received. Soprano solos were contributed by Miss Marquitta Patten, Miss Lulu Emery at the piano.

Mrs. Nina del Castillo, acting president of the Club, gave a humorous account of her 99-day motor trip to California. Refreshments were served by the following members; Miss Marie Devine, Miss Lillian Kivelan, Miss Freda Barth and Miss Alice Shepard.

The Club held a successful luncheon at a newly dedicated Elks Hotel on Tremont Street. The purpose of this gathering was to attract members to the organization. The membership committee has not yet submitted a report showing new members but it is thought possible that several have been declared eligible.

Luncheon was served at a private dining room and the members and guests were seated at tables in groups of four to make the affair as informal as possible. Mr. Vincent Garabini, an instructor at the New England Conservatory of Music, and a member of Miss Marion Payne's orchestra, played a number of violin selections with Miss Marion Payne at the piano.

After the luncheon, Mr. Lourie,

genial manager of the Elks Hotel, invited the members to try the Wuritzer in the hotel auditorium, and an impromptu concert resulted. The following were performers: Mrs. Sallie Frise, Miss Payne, and Miss Florence Cooper.—MRS. M. MOWAT

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Official
Representative



THE ORGAN EVENTS for February were few outside the usual. Feb. 8 Harold A. Fox of Buffalo recited before the A.G.O. The First Presbyterian organ is a very good one, and he displayed all its capabilities to the limit, but I was very much disappointed in his program. With the exception of the colossal 94TH PSALM of Reubke, which he gave a most sincere, scholarly, yet dramatic, reading, the performance was trivial. Poor old Bach suffered notably in his flippant treatment of the Great G minor FUGUE, and the Rossini WILLIAM TELL OVERTURE was as tawdry as it could well be made. Everything was technically meticulous, and much of his color work was really clever, but the general effect was flippant. The other numbers included Macfarlane's SPRING SONG, Dethier's CHRISTMAS and SCHERZO (a bravura accomplishment of startling brilliance) and the Kinder CAPRICE. I was frankly both sorry and glad at the same time, as a final impression, and I am glad to know that I was in accord with most of those present. And yet the Reubke remains a comfort and an inspiration, so maybe it will be of us all, some day, the good we have done will blot out the lesser accomplishments—let us fervently trust so.

On the 12th Frederick Pfeiffer, Professor at the Eden Seminary, in Webster Grove, Mo., assisted by the choirs of St. Peter's, St. Marks', and Trinity Lutheran, dedicated the St. Peter's organ. I was unable to be present, but I am informed that I missed a scholarly performance.

The big event of the month musical was the bow of the Detroit Bohemians, a club composed of most of the best men in the profession. The Book Cadillac Grand Ball Room on Washington's Birthday was uncomfortably crowded with almost six hundred members and guests when a fine dinner was served. Following the dinner Sam Slade, veteran singing teacher, gave a short talk, and a few words of greeting were given by William Howland, president.

After dinner Jean Goldkette's Orchestra began the best program of dance music I have ever heard, most artistically performed. The dancing was interrupted at intervals by the following unique numbers: The GRAND MARCH OF THE BOHEMIANS, composed for the occasion by Henri Matthews, a number that should in time rival the MEISTERSINGER MARCH, on orchestra programs; it has all the freshness and strength of that classic, combined with a vitality of inspiration. (The meetings of this, its first year, have been notable for the presentation of many beautiful compositions heretofore existent only in manuscript and lacking performance.) Then Theo Smith's ballet class gave a very poetic interpretation of the Heller TARANTELLA, and Moszkowski TAMBOURINE dances, and with Lillian Poli and the Detroit Operatic Chorus under Thaddeus Wronski, a scene from Naughty Marietta. Next came the second most important event of the evening, a Piano Ensemble of one hundred fingers (ten pianists at five grands of five different makes) who made orchestral, with unbelievable color accomplishments, a Moussorgsky-Rachmaninof "Hopak" transcribed and conducted by Dr. Carl H. Ezerman, a sterling Dutch musician lately came among us, and the A-flat POLONAISE Op. 33 of Chopin, scored and conducted

by Bendetson Netzorg. Everybody simply went wild. Such enthusiasm (based on discriminating appreciation of a great achievement) I have rarely witnessed. Then there was a Minuet danced to Hayden played by a string quartet, the Faust waltz sung by Wronski's Chorus and danced by all (the dancers) present. Finally two Spanish scenes a Matador Ballet, and the Bizet Carmen Toreador song, sung by Marcus Kellerman, with the Wronski Chorus. Our orchestral concerts will certainly be the scene of public performances of both the Matthews March, and the piano ensemble. And a new pace has been set for musical and social achievement in Detroit. The financial end in view is the establishment of an endowment fund for indigent musicians, and the date Feb. 22nd has been preempted it is believed for many years to come. "Behold how good and beautiful a thing it is for (Musical) brethren to dwell (and work) together in Unity." I believe in Miracles now.

Harrisburg

by
WILLIAM E.
BRETT
Official
Representative



AN OUTSTANDING music event of unusual merit, which received most favorable comment, was the program of concerto music for piano and organ, in Fifth St. M. E., Feb. 8, by the local N.A.O. Two concertos, the Gm Mendelssohn and the Yon GREGORIANO, together with a Liszt HUNGARIAN FANTASY, were given by organ and piano. The guest artist was Mr. Earle Echternach, pianist, director of music at Irving College, Mechanicsburg, Pa. Mr. Echternach played a group of piano numbers most artistically and supplied the orchestral part to the Yon number. Others who presided at the piano were Miss Violette Cassel of Camp Curtin M. E. and Miss Irene Coble of First Church of God. The organists were Mrs. John R. Henry of Fifth St., Mr. Clarence E. Heckler of Christ Lutheran, and the writer. We were fortunate in having this recital broadcast through station WBMS through the courtesy of Mr. John R. Henry.

A recital was given at Capital St. Presbyterian Feb. 24 by Mr. Van S. Whitted, of Varick A. M. E. Zion Temple, Philadelphia.

The Schubert Club, an organization of sixty young business women, was heard in recital on the 15th. Newspaper criticisms spoke highly of their work. Mrs. Salome Sanders directs the chorus.

An evening of music was presented at Immanuel Presbyterian on the 13th. The organist was Mrs. Elma Askin.

Radio fans tune in to hear the recitals broadcast from Fifth St. M. E. by Mrs. John R. Henry every other Sunday at 6 p.m. through station WBMS. Mrs. Henry is one of our best players and everyone takes advantage of hearing these splendid programs which are both varied and interesting.



New York

by
ALANSON
WELLER
Official
Representative

BOTH BOROUGHES have had a busy month of recitals and musicales. In Manhattan Mr. Lynwood Farnam gave us two splendid Bach programs at Holy Communion and Mr. Samuel Baldwin continued his twice-weekly offerings at City College. Both artists are too well known to require further mention of their admirable work. Mr. Farnam repre-

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etc.

The first column gives a reproduction of the actual index; the second gives subjects picked at random from two pages of the index; together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book, not unusually well printed; but worth five times its price.

ORGAN INTERESTS INC.
467 City Hall Station New York, N. Y.

sents a strictly classical school of recital giving while Mr. Baldwin represents the freer style and each in his own field helps to make this great City more appreciative of the best in organ music. In Brooklyn Mr. Charles O. Banks monthly program at St. Luke's had for its principal numbers an impressive rendition of the Guilmanet MARCH FUNERRE and a brilliant performance of Weber's EURYANTHE. In the same edifice Feb. 16 Mr. E. A. Hillmuth, Mr. Banks' assistant, gave a program, including the beautiful EPILOGA from the latter's EVANGELINE SUITE together with the Franck B-minor CHORALE, beautifully done.

Manhattan sent a distinguished visitor to Brooklyn in the person of Edwin Grasse, blind organist, who gave a recital on the Brooklyn Institute 4m Austin Feb. 20; his program included the Bossi ETUDE SYMPHONIQUE, MEISTERSINGER OVERTURE, and three of his own charming compositions. Mr. Grasse goes on tour shortly with that blind marvel Helen Keller.

Sunday evening musicales have not been wanting. At Plymouth Church Mr. G. Waring Stebbins had the assistance Feb. 20 of Carl Tollefsen, Violinist and Feb. 27 of a trio from St. Bartholemew's Manhattan. Then there was Rossini's "STARAT MATER" at Clason Presbyterian under Miss Marion Clayton, and Gounod's "OUT OF DARKNESS" at Flatbush Congregational under Frank Kaschau whose preludial recital included extracts from Widor's Fourth, and Handel's B-Flat Concerto. At the Church of the Incarnation, Manhattan, the chorus gave selections from Franck's "BEATITUDES." Why don't more organists give an occasional work like this instead of the inevitable round of Holy City, Seven Last Words, Elijah, etc! We wonder.

The Wanamaker Auditorium presented Mr. Charles M. Courboin March 11 in Casella's Concerto Romano for organ, strings, brass, and tympani, under the composer's direction; Veracini's Concerto Grosso was also used. The Wanamaker collection of old Violins was used.

Mr. J. Warren Andrews of the Church of Divine Paternity is giving a series of Friday 4 p.m. recitals during March and April.

Dr. William C. Carl spent his birthday March 2nd in bed, recovering from bronchial pneumonia; his innumerable friends and pupils showered him with birthday cards.

The Metropolitan Opera will abandon its present building and erect its own home on 57th Street west of 8th Avenue—one block west of T.A.O.'s Manhattan office. Readers may purchase a Parterre Box for \$145,000. Don't be timid.

The Aeolian Building on Fifth Avenue at 54th Street was opened Feb. 23; it won the Fifth Avenue Association's medal as the most beautiful structure erected on the Avenue the past year; take a look.

The Roxy Theater, the world's largest, seating 6,200 according to the advertisement, opened March 11. Now for real joy again, we hope. Elevators to the galleries. Consoles by the dozen. Fixed chorus of 100, ballet of half as many. And a Vitaphone. Incidentally, will one hundred kind-hearted readers listen to a Vitaphone performance some day and write T.A.O. how they think the canned music compares with the original? Hurry, please.

Dr. Clarence Dickinson completed his breath-taking February series of Tuesday Historical Organ Lecture Recitals in Union Theological; his Friday Noon Hours at the Brick Church continue till Easter.

The Wanamaker Auditorium announces a tour next season by Mr. Marcel Lanquetuit, another of the French organists whose debut has already been made in New York. 9,000 New Yorkers and Philadelphians heard Mr. Vierende under Wanamaker auspices.

Oberlin

By GEORGE O. LILLICH
Oberlin Correspondent

ON SIX AFTERNOONS during examination week the members of the organ faculty gave twenty-minute vesper programs in Finney Memorial Chapel.

Mr. Laurel E. Yeamans, teacher of organ here, who is now on leave in Paris, substituted for Mr. Laurence Whipp at the American Cathedral during January. Mr. Yeamans is studying with M. Bonnet.

Mr. Aksel Lund of the Müller factory has been with us installing a new organ to be used for teaching and practise. This is the sixth organ to be added this year.

Three recitals were given during February by advanced students. Miss Margaret Koegler '27 played on the 7th in Finney Chapel. The principal number on her program was Barnes' SECOND "symphony." Miss Rebecca Burgher, post-graduate student, played Feb. 14, among other things, Reubke's NINETY-FOURTH PSALM. Mr. Selby Houston, a third year student, played Feb. 28, and included the Bach "Wedge" Fugue, Andrews' SONATA in E-flat (Ms.) and Karg-Elert's CHACONNE in B-flat minor.

Interesting news has been received from the following alumni:

Mr. Harold Smith is Assistant Professor of Music at Cornell University where he has charge of classes in Harmony and Counterpoint and serves as University organist. Since the beginning of the present academic year he has given fourteen recitals, alternately in Bailey Hall and Sage Chapel. (Mighty lucky to have two fine organs available.) He is this year making a special feature of Chorale Preludes.

Mr. Paul E. Grosh, director of the Conservatory at Tarkio College, Tarkio, Mo., has charge of the men's and women's Glee Clubs, College Orchestra, Oratorio Society, and serves as organist at the United Presbyterian. In the Conservatory Mr. Grosh teaches organ, singing, piano, and counterpoint, besides his administrative duties. Recently the Oratorio Society presented "THE MESSIAH" with a chorus of sixty.

Mr. Merritt Johnson is teaching organ and piano at Wesley College, Grand Forks, N. D., and is at the First Baptist of that city.

Mr. Vierende came to the Cleveland Museum of Art for a recital. It was an unusual event, so approximately fifty Oberlinites made the trip. What a pity that this famous composer could not have had more time at the organ before the recital! Due to his late arrival in Cleveland he was able to have but one hour's practise, which was scarcely enough. The program was played with brilliance and extreme facility, in spite of the great handicap the artist suffered. An unusually large audience greeted Mr. Vierende and applauded enthusiastically.

Mr. Ray Brown of St. Andrews, Elyria, Ohio, has resigned. During his two years at St. Andrews Mr. Brown made the church well-known for its fine music. Feb. 13, he presented Stoughton's "WOMAN OF SYCHAR." Your Representative is Mr. Brown's successor.

Omaha
by
MARTIN W.
BUSH
Official
Representative



OMAHA'S MUSICAL ATMOSPHERE has been punctured by but two organ recitals since the last report. Feb. 6 your Correspondent played on his 4-61 Hillgreen Lane at the First Central Congregational. The program, while for the most part unworn for Omaha recital attendants, is well known to T.A.O. readers with the possible exception of Bernard's SCHERZO-CAPRICE.

Feb. 13 Mrs. Louise Shaddock Zabriskie, F.A.G.O., gave her 31st recital at the First Presbyterian. Distinction was added to her program by the inclusion of several ensemble numbers with piano.

Two changes in the personnel of theater organists have taken place recently. Mr. Louis Webb is a new arrival from Chicago, to grace the console at the Rialto. Mr. Arthur Hays, for many years one of the City's most popular picture players at the World, returns to that post after having spent the last six months in St. Paul, Minn.

Mr. Ben Stanley of Trinity Cathedral, first dean of the Nebraska A.G.O. and one of the pillars of the local fraternity, launched his 20th annual series of Lenten recitals with the beginning of Lent.

Much interest is evident in what will probably be an organ of considerable proportions to be installed in the new Riviera which is nearing completion. The whole project is being handled on a lavish scale; more detailed information will be forthcoming.

Announcement has also been made of the letting of a contract by the First Methodist for a 4-73 Austin to be installed this summer.

The Omaha Symphony Orchestra, Sandor Harmati conductor, Feb. 3 played Handel's OVERTURE in D, Beethoven's SEVENTH SYMPHONY, Honegger's PACIFIC 231, Saint-Saens' CARNIVAL OF ANIMALS, and Tchaikowsky's MARCH SLAV. One of the two piano parts of the Saint-Saens CARNIVAL was intrusted to your Correspondent and his participation in the numbers "Personages with long ears" and "Cuckoos" was said to have been singularly sympathetic.

Pittsburgh Notes

By CHARLES A. H. PEARSON
Official Representative

FEB 15 MR. WILLIAM H. OETTING gave a lecture recital at the Pittsburgh Musical Institute, of which he is a director. In addition to being one of the series arranged for the season, this program provided the Guild event for the month and was preceded by a dinner at the Kuskin. The program consisted entirely of transcriptions of works for orchestra and made up for unusual length by the variety which it afforded. The overture to Euryanthe by Weber, Les Preludes by Liszt, Prayer from the Jewels of the Madonna by Wolf Ferrari, Andante Cantabile from 1st Symphony by Beethoven, the Spinning Wheel of Omphale by Saint-Saens and Prelude to Parsifal by Wagner were the most important compositions. Although the writer has a personal dislike for transcriptions in general and certain ones in particular, especially when they persist in crowding much fine organ music out of recital programs, he takes off his hat to those who can play transcriptions effectively, and especially to a man who can build up such an interesting program as this proved to be. The next recital of the series is to be made up of American works.

Feb. 17 Mr. Arthur B. Jennings, dean of the Western Penna. A.G.O. played for the Guild in Buffalo and reported a most delightful time spent with the brethren there. Dr. Charles Heinrich played under the same auspices in January. Anyone who attended the Guild Convention there last June knows what a bunch of live-wires those folks are, and how they can see a thing through. We in Pittsburgh are shaking hands with ourselves that the Farman Recital was such a success and other chapters seem to be able to invite a number of out-of-town players to play for them each year.

The Musicians Club of Pittsburgh, with the help of the Tuesday Musical Society and other local groups, celebrated the Centennial Anniversary of the death of Beethoven during the week of March 20. Details will be presented later, but the outstanding event was a Beethoven program at Carnegie Music Hall, March 20.

The Rev. Father Charles Rossini has been elected choirmaster at St. Paul's R. C. Cathedral to succeed the late Joseph Otten, Mus. Doc. Father Rossini has held a like post at Epiphany Church here for several years and also directed the Polyphonic Chorus. His skill as a choirmaster and his thorough knowledge of plain song and kindred music are well-known and he is a valuable addition to the staff of the Cathedral.

St. Louis News Summary

By N. WELLS
Official Representative

MR. WILLIAM THEO. DIEBELS is continuing his monthly recitals at the New Cathedral and Mr. O. Wade Fallert his weekly recitals at Scottish Rite Cathedral.

Jan. 16 Mr. Charles Galloway gave his fourth recital at Washington University. These recitals are part of the extension course of the university. At the recital Feb. 20 he was assisted by the Chapel Choir of the university (50 voices), which sang "On Shore and Sea," dramatic cantata by Arthur Sullivan.

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Jan. 26 Miss Lillian Carpenter of New York, pupil of Mr. Gaston Dethier, gave an excellent account of herself at the Third Baptist. We hope to have her with us again.

Mr. Arthur Davis, F.A.G.O., repeated his program by request at St. Marcus Evang. Church Jan. 26. Mark well! An organ recital repeated by request!!

The Mo. A.G.O. had its regular monthly meeting at Curby Memorial Presbyterian Jan. 31st. Mrs. Claude Beal, the organist, was the hostess. Dr. Percy B. Eversden reported that Marshall Bidwell and Louis Vienne would be heard in the near future under the auspices of the N.A.O. It was also reported that Geo. Kilgen & Son, Inc. had installed a large 4m organ at the Piccadilly Theater at Chicago; the piano can be played with the real piano touch; it has not a violin 8' or violin diapason, but a real violin may be played on this organ. Imagine the effect with the tremolo and swell shutters. This new organ is being played by Leo Terry, who was educated at the St. Louis University. Toward the close of the meeting the Holy Cross Choir under the direction of Mr. Walter Wismar sang a number of Bach chorals a capella. It seemed the pleasure was mutual, that the singers enjoyed the evening as much as the audience of organists and choirmasters.

Feb. 17 Mr. Marshall Bidwell of Coe College, Cedar Rapids, Ia., was heard for the first time in St. Louis; this recital was complimentary to the organists by courtesy of Geo. Kilgen & Son, the builder of this new 4m organ in the United Hebrew Temple. A beautiful organ, a beautiful temple, a fine performance!

More talks on the organ! Feb. 1st Dr. Percy B. Eversden spoke on the organ before the Webster Groves Chapter D.A.R.



Seattle
by
FREDERICK C.
FERINGER
Official
Representative

THE HIGH SPOT of organic activities in Seattle was undoubtedly reached Feb. 5 when the eminent Pietro Yon arrived in the city and was entertained at luncheon by the Washington Guild and dinner in the evening by the Seattle Ciel Club. At the Guild luncheon Mr. Yon in a few remarks expressed some interesting opinions in regard to the organists in this country as individuals and their relations with each other in the different fields of organ activities.

On the following day Mr. Yon played the dedicatory recital on the New Memorial organ in St. James Cathedral, built by Casavant. He was assisted by the Amphion Male Chorus Society of Seattle under the direction of Graham Morgan and Dr. F. S. Palmer, organist and director of music at the Cathedral, and the Cathedral choir of 100 men and boys.

The recital took the form of a high church service which was decidedly impressive and after Mr. Yon opened the service with his own HYMN OF GLORY as a Processional, the organ was blessed by the Rt. Rev. Edw. J. O'Dea, D.D., Bishop of Seattle. The choral numbers were from Gounod, Victoria, Palestrina, and included the Kyrie-Gloria-Agnus Dei, by Widor for two choirs and two organs. The organ recital portion of the program was opened by Mr. Yon's own SONATA ROMANTICA. Bach, Franck and many Yon followed, played in his own inimitable style. Mr. Yon's playing of Bach was characterized by high speed with almost a Chopinesque rubato at times; which gave most of us quite a new slant on the possibilities in playing Bach. It is somewhat like interpreting the Bible; every seed sees it differently and there is no doubt good in all. I for one was quite delighted with Mr. Yon's Bach and have always believed that a touch of the warmth of Romanticism carefully applied would improve the traditional stolidity of Gothic boldness. Not that we would care

to hear the A minor FUGUE slushed out in the manner of the early Verdi, but our humble instinct suggests that Bach would be more popular if the average interpretations were not so dry and machine-like.

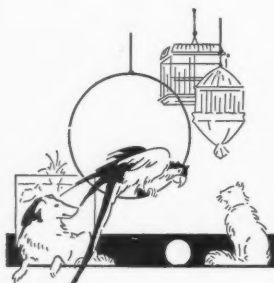
The Everett members of the Guild are identifying themselves with the organ world in a commendable manner. They have separate monthly meetings under the direction of Joseph H. Greener and discuss the topics of the day. Mr. Arthur E. James, organist of the Everett Baptist Church, is a regular visitor to the general meetings of the Washington Chapter in Seattle.

W. H. Donley, organist of the First Presbyterian, Seattle, is making a decided hit with his regular Saturday evening radio recitals over KFOA. The popular type of program Mr. Donley selects seems to appeal to the general public more than the "typical" organ recital program.

At the present writing Seattle is being thoroughly inoculated with local opera. The Civic Opera Company is presenting Faust, Carmen, Trovatore and Martha with the assistance of some eastern talent in the title roles. Ernest Davis, Lucy Gates, Riccardo Martin, Herbert Gould, and Myrtle Claire Donnelly are among the guest artists.

Joseph H. Greener, of Trinity Episcopal, Everett, directed a performance of Gaul's "HOLY CITY" at that church. The work of Mr. Greener's choir shows excellent training and his ability as a director was well demonstrated by the artistic finish of the oratorio.

"THE CROSS OF FIRE," Max Burch's stirring oratorio based on Sir Walter Scott's "Lady of the Lake," was given a splendid performance by the Seattle Oratorio recently at the Swedish Baptist Church under the direction of J. W. Bixel. This was one of the most ambitious undertakings of the Society since its formation and the members and audience were notably enthusiastic.



PERSONAL NOTES

WILLIAM EDWIN ASHMALE, organist, publisher of the Organists' Journal, Arlington, N. J., died March 2, 1927. He became ill while playing the final mass in Church of the Blessed Sacrament, Newark. Born in England, he came to America at seven. His father, an organist, supervised his son's training, which was supplemented by study with Frederick Archer. Mr. Ashmale played his first service in St. Thomas's, New York, at the age of fourteen, when his father, organist of the church, was ill. Mr. Ashmale composed more than 200 organ works and published the Organists' Journal, a monthly publication of organ music which held public favor for many years. He was a member of the Masonic Lodge. Mr. Ashmale is survived by his widow and four children.

DR. GEORGE B. NEVIN of Easton, Pa., came to New York on the occasion of a program of Nevin composition being broadcast from WFAA, and made a few remarks to the radio audience.

WILLIAM ROCHE of Halifax arranged a prize contest in singing for his choir boys. The boys were divided into two teams and given separate rehearsals. His purpose was to develop the boys' voices, create new and greater interest and to discover new material. "Just a Song at Twilight" was used for the contest, each of fifteen boys singing one verse and chorus. Prizes were given to the two best singers, and special prizes were given for diction, best behavior during the contest, and for the greatest improvement in singing. After the contest the entire choir, assisted by the Trinity Male Choir, sang "Old Black Joe" arranged for four voices.

and "All Alone Monday" with a whistling chorus.

CHARLES STIRN of the Liberty Theater, Richmond, New York City, is being featured by his management in organ solos on the Liberty's Moller.

DR. RAY HASTINGS has completed his 17th year with Temple Baptist, Los Angeles, and the church congratulates itself "in having such a splendid musician and one so willing to do his utmost for the welfare of this great church." For the evening service Dr. Hastings celebrated by using eleven of his own compositions.

ARTHUR EDWARD JONES, Cambridge, O., is now at the Indiana Theater, Bloomington, Ind.

MAX MIRANDA is now on sabbatical leave from Beloit College, Wis., to visit France, Germany and Italy for study for the next eight months.

MRS. BRUCE S. KEATOR, First Methodist, Ashbury Park, N. J., has resigned to become organist and choir director of St. Andrew's Methodist, New York City. Mrs. Keator takes her new duties Sept. 1st.

JOHN V. PEARSALL is giving a series of recitals at the Keacny High School, N. J. on Sunday afternoons.

MISS PAULINE VOORHEES returned from a European trip after studying with Vienne and others, has resumed her activities in New Haven, Conn. at Center Congregational, and Mishkan Israel; the latter is to have a new Hall organ this summer.

ERNEST H. SHEPPARD for five years organist of Christ Episcopal, East Orange, N. J., left Feb. 1st to go to Trinity, Waterbury, Conn., where he has a 3m Skinner.

GEORGE LEE HAMRICK's engagement at Keith's Georgia Theater, Atlanta, Ga., as guest organist, has become a permanent arrangement. Mr. Hamrick has a Warlitzer.

GENERAL NOTES

CHARLES H. DORESAM presented two cantatas at the Rutgers Presbyterian, New York, February 27.

William H. Jones, Raleigh, N. C., presented the Raleigh Male Chorus in a Mid-Winter Concert, February 26 in the Mason Park Hotel.

1,277 eliminations were made from motion pictures submitted to the New York Motion Picture Commission last year, according to the annual report just filed. Grounds for elimination were scenes which tended to incite to crime, which were inhuman, indecent, immoral and sacrilegious.

The American Federation of Labor has fixed a wage scale of \$30 a day for three hours' work for all musicians employed in Vitaphone productions. The weekly rate, not more than two shifts per day, 33 hours is to \$200.

Among other courses in music offered in the Summer Session this year at the Carnegie Institute of Technology in Pittsburgh, will be one of individual instruction in organ.

The Alabama Music Teacher's Association held its annual meeting in Birmingham, April 6.

A. G. O.

HEADQUARTERS held a luncheon Feb. 28th at the Rutgers Presbyterian Church, New York. For the first time the luncheon was arranged by the ladies.

WESTERN NEW YORK Chapter held its first meeting of the year, Jan. 19, at Christ Episcopal Church. The brief business meeting was followed by a program given by Miss Emily Cassabeer and Irving MacArthur.

A recital was given Feb. 14 in the Ashbury M. E. Church, Rochester. Members appearing on the program were: George Babcock, Mrs. Dorothea Palmer Roscoe, and Harold Cabourne Smith.

ORGAN PLAYERS CLUB

Reading, Pa., held its monthly meeting in St. Stephen's Reformed Church, February, with quite a few new members present. Earl W. Rollman, of St. Stephen's, was in charge of the program, and explained each number presented. He was assisted by the Vested Choir. The program: Kinder's Fantasia on "Duke Street," played by Miss Emily Shade; Bartlett's Finale (Suite in Cm), played by Earl A. Bickle; Martin's "Ho Everyone that Thirsteth," Baldwin's "Tarry with Me," Earl W. Rollman at the organ; Franck's Piece Heroique, played by Myron A. Moyer; Yon's Hymn of Glory, played by Miss Rhea Trexel.

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